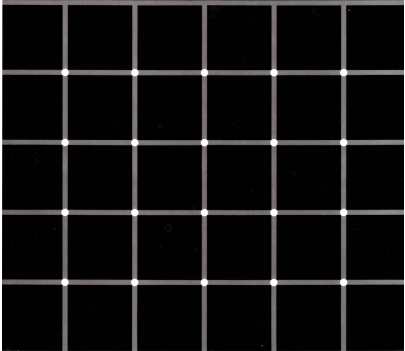


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19 broj
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19 issue
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march 2001

★ impressum

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uvodnika

U ovom broju našeg časopisa, kao i u svim prethodnim, pokušali smo predstaviti čitateljima neke od najvažnijih i najzanimljivijih tema iz područja književnosti i kulture. Naša namjera je bila da vam ponudimo širok izbor tekstova koji će vam pomoći da bolje razumijete i ocijenite trenutno stanje u našem društvu i svijetu.

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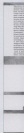
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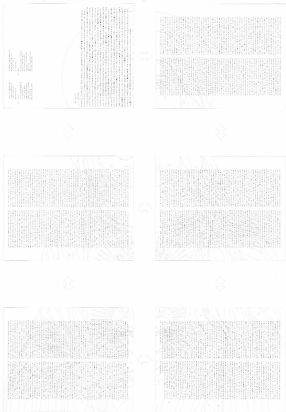
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legenda boja: 1 zlatna, 2 siva, 3 tamno smeđa, 4 ružičasta, 5 svijetlo smeđa, 6 crvena, 7 tamno crvena, 8 plava
 color legend: 1 golden, 2 gray, 3 dark brown, 4 pink, 5 light brown, 6 red, 7 dark red, 8 blue



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atom, bomba

piše: spencer golub

06 stranica

"a kako bi se uništile
sve te granice koje tvore
predstavljaju, potpuno je pronađi
drugu "gestu"
i tihinu dužinu "inonacije".

"dajite, sile "usporidene s
bombom" nje oblik,
ona to nikada neće postati,
oni i ona. Oni su rođi,
oblik nastoji ukrotiti nju,
zavladati je, "zavedati i
zastojedovati"
demoni, prema arhivu

atom, bomb

by: spencer golub

06 page

and to destroy
all these limits
that structure representation,
other "gestures" have to be found and the
secret of other "inonations."

so the force likened to a bomb is
not the form,
it will never become form;
even if, as soon as it is born,
form tends to seize force,
explosivating it,
"seducing and captivating it."
demons, after a while



U svome eseu "To Unravel the subject" (1986), Derrida ponovno zamišlja Artauda kao dostojno njegovo vlastito umjetničko djelo, ipsefigurirano, ponovno rođeno kao "paragon, instalacija izvanjskosti (van osjećaja, neosjećajnog [forseen], materijalnog substatuma što ga pretpostavlja predstavljanje." U svojoj ranijoj knjizi *The Truth in Painting* (La vérité en peinture, 1978; engleski prijevod 1987) Derrida je upotrijebio paragon kao fizički označitelj, a definira ga kao "izvanjski dodatak predstavljanju", primjerice poput okvira ili imena, poput "Artaud" i "Artaud" kao ime nije ništa dječije nego razni pseudonimi umjetnika koji je proglasio "Moje ime mora nestati" i koji nije "odgovorao ni na jedno ime prvih dana kad je smještan u umobolnicu" 2. ■ Derrida ovdje na umu ima nešto bitnije i provokativnije, on paragon uspoređuje s passe-partoutom, "gospodarištem" ili "kosturnicom" ključem, kako bi uz pomoć dvije slike u području ljudske djelatnosti i anatomije postao "bitak". No upravo Derridino (i Artaudovo) oklijevanje da se dogovori o obliku takvog ključa, kosturu ili gospodarištem ključa, bilo kakve intrinzičnog umnog stasopa, uključujući i imenovan identiteti, bilo kakve objektiviziran ili čak subjektiviziran bitka koje povezuje paragon te kasnije i "subjektu" i koji će mu dati njegov bezoblični oblik. ■ Paragon nije "niš unutra ni izvana, ali ponad ni ispod, on narušava svaku opoziciju ali ne ostaje neosjećan, on uzdiže djelo. On na govori više samo o djelu." Okvir pripisuje same prijeloma u kojoj je vidljivo uništenje "granica koje tvore predstavljanje", koje definiraju predstavljanje u odnosu na doslovni okvir ili na nevidljivi okvir kao doslovni referencijalni okvir. [I sam je Artaud bio u dvojbi glede predstavljanja, koje je shvatio izotopom kao zapreku slobodnom kreativnom izražavanju koje je stvarilo društvo i moguće sredstvo koje će razriješiti još i veću zapreku njegove neosjećivosti.] Istinski se paragon "smješta između vidljivog ruba stvari u središtu, iz kojega mi fasciniramo." Fascinaciju izdaje inercija predstavljanja koja nas zadivljuje, koje nas zarobljava i drži nas u topovu naših osjećaja. ■ Za Artauda i Derridu možda je dovoljna jedno fascinacija onakve kakvu je je opisao Maurice Blanchot: "Fascinacija je strast za slikom, ali "onda gdje slika umjesto da umiče nekoj odnosednoj osobi postaje okultna na nešto bez osobe." 4 ■ Derrideanski paragon vuče podrijetlo od Artaudova "subjektiva", znak "nečega između", nečega što nije "niži" + "ni" podlično ni dominantno" ide ga skloni iz područja svih prijatnih fascinacija, "ni objekt ni subjekt, ni što ni projekt". Pa ipak, poput energije u atomizacijskom smislu, subjekt "može postati sve to, može se uspostaviti u odozadu od oblika ili kretati uokolo u nekom drugom." "Bezoblični" oblik koji ova energija poprima može djelovati iracionalno svijetu koji živi u stalnom strahu od vlastite uništenja, svijetu koji tvori predstavljačke strukture kao samostaljna nuklearna skloništa u kojima će se skriviti. U svojim skloništa, koje bi se inače (na tragu Artaudovih slika bombardiranja mogla nazvati "kazuistika", individualni umovi koji kolektivno sjećanje, traže sigurnost u svojoj brojnosti, kao publika, željna i ušućena zvukom poveljica koje nećika prošlost i sadašnjost i koja budućnost smješta na sigurno, iz sebe. ■ "Artaud" i Artaud upravo je uništenje predmeta koje obuhvaća sve što predstavlja, uključujući i jezik koji je nužan da se izgovori njegovo i njegino ime. Na krajnjem granici bitka, Artaud je besstvaran, ne toliko samostalno koliko je zapravo plamen. On stoji iza posudomo metafora iz jezika predstavljanja jednom od Batailleovih erotičnih nijansi i sjećajući očju, sunce bezoblične energije ovano o obliku kao što je sin o roditelju. 5 Moguće je uočiti sličnost, pa ipak ona stoji kao dva svjedodstva odsijanja materij i surrogacy, bilo u umjetnosti ili u životu, jer su se i jedno i drugo umjetnost i život otekli svih perspektiva nedovršenosti, ali ne i neovršenosti. ■ Za Artauda (da se poslužimo van Goghovom slikom, "ekskluzivno predstavljanje" i još otkrivenje "ekskluzivno predstavljanje prirode" mora biti uništeno "atomskim bombardiranjem", "mezenskim bombardiranjem atoma". Subjekt, kao projekti na kojeg oblikom asocira, probije se kroz tri zida umjetničkog predstavljanja, to kroz četvrti zid koji dopušta upad u "stvarnost" umjetničke slobode kako za glumca, tako i za gledatelja. Atomsko bombardiranje već atomizirano predstavljačke činjeničnosti poziciona počinje u "glosalji" koja obuhvaća predstavljačku vrijednost jezika i prekida predstavljački opći slika", slikovite ili drukčije. Artaud je sanjao o enerzijskoj mobilnosti u kojoj će "glosemi" prevazi nadzor nad atomstom, "razopeti površinu" i reaktivirati jezgenu zid kazališta kao mezenskom. "Upravo je samozreća kazalište, mnogo više nego napravana i ugovorena drama," pisao je Artaud, dok mu se glavo vrtela, eksplodirala, referencijala kao svojesti primjerna za sve oblike i opozicije koje manifestiraju "figuru nečujnog zvuka" i "nepolitu preokupaciju" koju stvarnost, dakle ludost, preuzima. Što bombardisan iz svih pravaca energijama koje osoba prima, ali ne može ih innerovat ni posve uobličiti, osim kao nedostatke ili manifestnu bezobličnost, opasne dijamu ludosti. "Subjekt kao subjekt, to sam ja, je koji sebe dodajem ili odziruam od svih figura u utero-faklorij sceni", od svih što su žena i muzičar, stvarni, poboviti i vrtajući se na djete koje ocilata duž spektroma koji sadrži i bezobličnost. 6 ■ Vidim stoga, možda je to samo slika sebe, koju objavljuje čuvena energija koja (priopćivatelja sve što kani pokazati. Slika koja kani predstaviti stvarnost, to jest stvarnost takve nekakve "narobljenosti je u zrcalu." Dvostužnost ne potpuno dvostužne slike koja rezultira "rekonstrukcijom prolaska vremena" iz senjarijnosti verzija i varijanti, neurebunijem osjećavanjem svijeta i odvajanjem svijeta od sjene u nečemu što se samo može opisati kao nestabilno polje sile. Jesam li lozava ili unutar slike, ovoga okvira, ili, kao de Maupassant koji objeđuje u restoranu Jules Vern u Eiffelovu tornju, jesam li unutra samo kako ne bih morao gledati van i prihvatiti stvarniču činjenicu atomskog modela i života koji se živi unutar granica predstavljanja. "Da bi uništio sve granice koje tvore predstavljanje", čovjek mora rekinati destabilizaciju. To je upravo van Gogh, koji je, prema Artaudovoj pohvali ludoga slikara, bio "jedini koji je... apsolutno transcendencio slikanje, inerti čin predstavljanja prirode, kako bi stvorio vrtložnu silu." 7 Artaud je bio neopiridna, umjetna samozreća sile, atomska bomba u čovječjem obliku. Kao takav, on je izbjegao užetnutu i uhvaćajuću norteljaju samostalnosti J. Roberta Oppenheimera kao "razarača svjetova" u Los Alamosu, baš za atomsku ispitivanja, i uzeo se glasu koji je ponio pojavnost u svijetu i njegova samo postojanje. "Ja istim koherenciju jednog od mogućih svijetova", napisao je Jacques Roubaud u prigovijesti *The Great Fire of London* (Grand incendie de Londres, 1969, engleski prijevod 1991), koji je prevela samu ideju okvira u misao an atoma, slično Derrideovcu paragonu promatranom u procesu izražavanja ili asomiravanja u "interpolacije i bifurkacije". Tijelo prethodi riječi i svijetu, smatra Artaud, razarač svjetova koji je jednako tako raznio tijelo kako bi utjecao na "anatomsku rekonstrukciju iz materijala kakva fragmentacije". 8

■ In his essay, "To Unravel the subject" (1986), Derrida re-imagines Artaud as literally his own work of art, (ipse-figured, born as a "paragon, the installation of an exteriority outside of sense, unreasoned [forseen], of a material substatum supposed by representation." In his earlier book, *The Truth in Painting* (La vérité en peinture, 1978; English translation, 1987), Derrida employed the paragon as a physical marker, which he defined as "an addition external to the representation," for example, as a frame or as a name, like "Artaud." ("Artaud" was no more valued as a name than the various pseudonyms assumed by the artist who proclaimed "My name must disappear" and who "answered to no name at all for the first period of his asylum interment.") 2) Derrida has something more essential and provocative in mind here, likening the paragon to the passe-partout, the master or skeleton key, to employ two images of human agency and anatomy from which to universalize "being." 2 ■ But it is precisely Derrida's (and Artaud's) unwillingness to settle on a shape for any such key, skeleton or mastery (that is, for any intrinsic paragon status, including named identity), for any such objectified or even justified being that animates the paragon (and later, the "subjective"), giving it its formless form. ■ The paragon is "neither inside nor outside, neither above nor below, it disorients any opposition but does not remain indeterminate and it gives rise to the work. It is no longer merely around the work." The frame inscribes the scene of breakage in which are seen the ruin of the "limits that structure representation," that define representation in relation to a literal frame or to an invisible frame as a literal frame of reference. [Artaud himself stood in vexed relation to representation, which in his mind was both a socially constructed obstacle to free creative expression and a possible means of blowing up the even greater obstacle of his incoherence.] The true paragon "abstains between

the visible edging and the phantom in the center, from which we fascinate.³ Fascination is betrayed by the inertia of the representation that entrails us, that captivates or holds us captive to our sense and our series. ■ For Artaud and Derrida, perhaps only the fascination defined by Maurice Blanchot would suffice: "Fascination is passion for the image," but "where the image, instead of alluding to some particular feature, becomes an allusion to the featureless."⁴ ■ The Derridean pangloss looks back to the Artaudian "subjectile," a sign of "inbetweenness," of "the neither/nor" – "neither subaltern nor dominating" (to remove it from the realm of all former fascinations), "neither object nor subject, neither screen nor projectile." And yet, like energy in the Aristotelian sense, the subjectile "can become all that, stabilizing itself in a certain form or moving about in another." The "formless" form that this energy assumes may appear to be irrational to the world that lives in perpetual fear of its own destruction and that constructs representational structures as self-protective fallout shelters within which to hide. In these shelters, which might otherwise (in the wake of Artaud's images of bombardment) be called "theaters," individual minds forge collective memory, seeking safety in numbers, as an audience, desirous of and enthralled by any history that will recycle the past as present and that will put the future safely behind them. ■ "Artaud and Artaud's is a ruined performance that subsumes all it represents, including the language that is necessary to speak his and its name. At the extreme limit of being, Artaud is self-less, not so much self-immolating as he is a flame. He resembles (to borrow metaphor from the languages of representation) one of Baudelaire's erotically radiant and radiating eyes, a sun of formless energy as dependent upon form as is the sun upon his planet.⁵ The resemblance is there to be seen (to be) and yet stands as a living testimony to the rejection of both mastery and of surrogacy, whether in art or in life, the two (art and life) having given up all claims to separateness, but not to independence. ■ For Artaud (using van Gogh's painting as an example), "exclusive representation" and more fully the "exclusive representation of nature" must be destroyed via "atomic bombardment," a "meteoric bombardment of atoms." The subjectile, like the projectile it partially recalls, breaks through the three walls of artistic representation as well as through the fourth wall that allows for the intrusion into "reality" of artistic license for both the actor and the spectator. The atom bombing of the already atomized representational factuality of the stage begins in "a glossolalia that suspends the representative value of language and interrupts the representative description of a painting," scenic or otherwise. Artaud dreamed of achieving an essential mobility in which "glossolalias" would take control of space, "disemboweling surface" and reactivating theatre's nuclear core as mise en scène. "It is mise-en-scène that is theater, much more than the written and spoken play," wrote Artaud, his head spinning, exploding, reforming as a consciousness receptive to all forms and oppositions that manifest "a figure of the unfigurable" and "the absolute preoccupation" which the reality that is madness assumes. To be bombarded from every direction by energies that one can receive but cannot name or fully form, except as an absence or a manifest formlessness, describes the madman's dilemma: "The subject as a subjectile, it's me, the me that adds itself or subtracts itself to or from all the figures in the utero-phallic scene," from all that woman and man have wrought, beginning with and returning to the child who oscillates along the spectrum that contains both form and formlessness.⁶ ■ I see a room, perhaps it is only a picture of a room, mediated by a strange energy that ontologizes all it portends and pretends to show. The picture that pretends to represent a reality, that is this pretense's reality, is "mirror-imprisoned." The doubleness if not quite double picture that results "reconstitutes the passage of time" out of the seriality of versions and variables, the unaccountable shadowing of light and the separation of light from shadow in what can only be described as an unstable force field. Am I outside or inside this picture, this frame, or, like de Maupassant lunching at the restaurant Jules Verne inside the Eiffel Tower, am I inside only as so not to have to look at the outside and so to accept the horrible fact of the scenic model and a life lived within the limits of representation. "To destroy all these limits that structure representation," one must risk destabilization. This was accomplished by van Gogh, who, in Artaud's appraisal of the mad painter, was "the only one...who absolutely transcended painting, the inert act of representing nature, in order to make a whirling force."⁷ ■ Artaud was an unnatural, man-made force of self-unmaking, an atom bomb in the form of a man. As such, he eschewed the horrified and horrifying nostalgia of J. Robert Oppenheimer's "breaker of worlds" self-nomination at Los Alamos, ground zero for atomic testing, attending instead to an anaësthetic voice that denied appearance in time its very existence: "I guard against the coherence of a possible world," wrote Jacques Roubaud in a fiction, *The Great Fire of London* (*Grand incendie de Londres*, 1989; English translation, 1991), that translated the very idea of a frame into a mise en abyme, similar to a Derridean pangloss viewed in the process of breaking up or atomizing into "interpolations and bifurcations." The body comes before the word and before the world for Artaud, the breaker of words who likewise exploded the body in order to affect "an anatomical reconstruction from the material of object fragmentation."⁸

D1 anatomija

atomizacija

neanatomizacija...

...LUDLO

"jedini je ljek za ludilo

nevinost činjénica"

Jacques Rivière Antipinu Artaudu

Odrastajući u nuklearnom paranoičnosti 1960-ih, čitao sam žurnovsko satirički strip pod imenom MAŠ Magazine, čiji je kreszbi, namješteni idiot (Maskota MAD /UDY "Aldred E. Newman" kao "Artaud le Nômo") imao geslo "Što, ja se binem!" (1) Budući da je indavac toga časopisa živio u mom rodnom gradu i budući da je njegova kćer pohađala moju srednju školu, "mi" smo ga ponemenu izvrgavali satiri. Čudeći ispod školske klupe tijekom vježbi za nuklearni napad, kadkad sam pokušavao zamisliti koje je od uplašene djece, što sa mnom dijele Einsteinovske maske ispod hipotetičkog nuklearnog oblaka posuđena vremena, (UDA kćer i praktična i, u takvim trenucima, ono što je njezin otac tako hirovito propovijedao. Ustrokuje li tako

opasno hvataje maska akciju jeskobe LUDH rarnjena "Što, ja se samim?" je način na koji dakako treba čitati tu rečenicu. ■ Sklonbi ispod nake platforme nad kojim visi crni oblak sablazne tjeskobe, muzak postaje pretezan za sebe, pormica, "kurja zatvorena u sebe", ritmičaji impulsu (Lyotardovski) "intenziteti" i što namjerno braku i bazuju pojmove eklatantnosti i intenziteta (Žižek) Wittgenstein je napisao: "Ako mogu zamisliti objekt u kontekstu atomske činjenice, ne mogu o njemu namisljati odvojeno od mogućnosti ovoga konteksta." Kad je Wittgenstein napisao Tractatus Logico-Philosophicus, 1921... nije bilo atomske bombe, no kao što je Bertrand Russell primio godinu dana poslije izlaska knjige, "Gospodin Wittgenstein uspijeva mnogo reći o onome što se ne može reći, pa tako sugeriše eklatantnu distancu da možda postoji kakav stvar kroz njezinu jezik, ili kakav drugi." Kroz taj izlaz možemo baciti pogled u "budućnost", bar kad je riječ o našem uvjerenju da je "stvarnost", a s njom i nadrealnost atomskog diskursa, lingvističke tvorevine. Iza jednih vrata (stari) nalazi se logika, a iza drugih nalazi se Artaudovski govor, razbijanje riječi, a pritom i razbijanje svijetlova: atomizacija bez reanatomizacije, poljeznica, vađenje uzroba i obustavljenje, cjelovita nedostojnost i gubitak riječi koji bi vratilo tijelo i stanje nepodložnosti i nedodijeljivosti. U svim: "zadnjem nedodiju", Artaud je napisao (nedodijeljivost)

<p>Čim se presto, vrtime, stijemlje, postajemo, budući, dugi život, kudamo, kad smo, vjele je, no, nije je</p>	<p>ne može ni niti</p>	<p>na ima jedna stvar kaje je nista, i otkaj je par deš SADH pametan moje (prijem niti,</p>	<p>možeš god sam prišao ptičarom i poručio tva ptičja, povodi i otkaj je koaj sam prišao vrti me,</p>	<p>NE ...mo sam prišao Čak da gušanje u kati u dajam tijela i kvažja tijela...</p>	<p>a mo sam (prišao) me razjorio jer moje se tijelo nikad ne smije dirati.</p>
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"Nikad ne smije dirati",
piše Artaud,
drugi posljedice.

Nikad nikamo atomizirani, naše se tijelo potpuno sastoji od "atomskih činjenica", smišljajući sastavi dio svijeta kojega smo uvijek diošamo do, u kontekstu ipak zamjenjivim i tako prikazivim. "Ja sam svoj svijet," piše Wittgenstein, razbijajući svijeta svijetlovi na logičko-filozofske isoneme. "Subjekt ne pripada u svijet, ali je ograničena svijeta," a to "ograničenje" odnosa reprezentativni identitet kao bivašvo koje je, poput publike, zatvorenik jednog ili drugog apokaliptičkog konteksta koji uvijek tako predviđivom kraju do njega dolazi (Žižek). ■ U popularnoj MAD Magazinu pojavio zamisljivi parodiji znanstveno fantastičnog serijala "Flash Gordon", eponični junak susreće se sa svijetom koji podjeda na Lyotardovo "liđno tijelo", tj. na "tjelesnu opšinu" koja se širi kao univerzalna, svjesna površina lustrirajući prostor perodna varijak. Artaud očigledno nije mialo na "Flasha Gordona" kad je napisao: "Čovjek se posjeduje u (filshvinalni) tjeskobama, ali i kad se posjeduje, ne došije se." Ipak, Artaud bi promao imoube što su iskrivili Flashovo kje kod je našao na svijet stvarnih predmeta posipanih poput kamena na njegovu putu. Flash mora hodati na prstima oka pominje kako ne bi povrijedio "ljude iz karnenja", koji viču od obile boli kad ne načini pogrešan korak. Jedina je, ili prava, analogija na LUDH logičko-filozofski smisao/besmisao atomiziranih činjenica. Tako reanatomizacija atomizirane stvarnosti karnenja i vrste ineritnog pokrića da može znači proširen ili eklatantan okvir našega duševnog stonja, i proširena intenzitet bivašvo i potpuno svin binarnog koda intenziteta/eklatantje. ■ Bi bilo ludo i samo muljivo (LUDH) pretpostaviti da Flashem, neposoban ili reanatomizirani da dostigne svoje ja, aporntna svijest prijelazje iznativčava, naglednoga zbog potpuno aporntnara u beskraje površinsku topografiju ili "Veliku, vječnu kažu" što komunicira samo pomoću bleškova i intenziteta? Našavmo, ovdje ponovo govorim o Artaudu koji je nastojao atomizirati tijelo u njegove primarne elemente, od kojih je jedan, povik ili (mušni) vrisak tada lansirao poput projektila u kvantepidermalnu površinu kohorentna svijeta, kako bi stvorio i održavajuću nesustojak (412) ■ Sve što nam stvara oči, gledi.

Larmetne pite u "Graveli" i "Munja neprestano sijeva kroz pukotine mojih roleta, poput pretrpana vatrenog oka na zidu moje sobe". ■ U svojoj drami Moje zapalo, moj ušebli (1970), nominalno govori blaski prethodnik Lyotardovog esaja "The Tooth, the Palm" (1977), Peter Handke koji uskivaje, i oslobađa svih okvira, sve pojmove reprezentativne surogatiji i surogatnosti, privlači priprici očarano površinu, te izveštava ili seantualizirajući um koji nije potpuno mehihiadno. "Ward" postari granice knjige koju on pite", dok oči i počinje crsiti na dionu svoje ruke." ■ Te semnička soba (ward) koja u engleskome može jedine prijeti u "to (ward) (pre)at" ili bleasno "for (ward) (pre)at", može govoriti o smjeru djelovanja kao osobna ili neosobna mošva. (Našavmo za Artaud "ward" znači nešto drugo i mjesto za zatvaranje "manjaka" i "nepečljivih", nododijeljivi žrtva modularnog muziproduka; sinonimno, mjesto za skrivanje od društva koje je i imenovalo i smislilo ili onđe, t "Gospodine Artaud, vi ste poludjeli!" ... To su reči van Gogha," koga je Artaud nazvao "čovjekom samoubojstvom od društva", u tankoj knjizi izdanj 1947 (513 U Handkeovu kontekstu (konstekt ovdje znači biš sve i nitiš, taj "ward" pretpostavlja nadmošt publicke koja nije rubno "živa" za odgumjenje glavnice gledanja, jer je u LUDH čak i karnenje ili katanoniki mentalni bleasnost usteljena. ■ On Hanneke "ward" hodi po pozornici i predstavlja bodanje... Ponada se kao da (dvostruki "on" gledatelje i gledanog) zapravo ne gleda... "On" ne gleda kao složenji ja, nego kao osjetiljivajaci i osjetiljivi bleškovi u moju objektivnu stiva, koja je možda sika sobet, kao dio ili izbraj izostavljeni ukupljenih osjećajim za izvešću pozornicu i sebe samoga. To što može gledati i još biš stiva osobe paradok je, kao i što što nije poznat ljudcima i kao gluma što može biti anemno ili pseudonimno, poput "Artauda". Kao primjer postoji, ili bi mogao postojati, u tom bi upućivanju, "Ona" u odnosu na Handkeov "On", u osobi naratna romana Davida Markosca Wittgensteinova Ljubavica (1968) "Kata", kaje zove same sebe, ludjeljima je upućivanje u silikama, uključujući i Homerovu Penelopu što sadrži mačku, ovdje i drugdje poznatu samo kao "Mačka", i tako vrši wittgensteinovski-handkeovsku nominalnu funkciju. U Hannekovoj drami "mačka predstavlja ono što jest", a isto tako i bocu što "pada na pod i čini ono što čini", lomi se kao i neke druge stvari, iako postoje one koje se ne lome, što je jednako dio onoga što jest. ■ U "teatraliziranu svjetlo sablazne tjeskobe uključuje audiovanje i emenije (tepkulizirane i gledanje), postoji beskrajan povratnik (u kojemu opsejaji i kompulzivnosti ludeški predajuju hiadnošnosti. U Handkeovoj drami svijet je (unatoč autorovu nominalnomu njeikanju da "mi ne možemo prepoznati ono što živim predstavlja na pozornici..."), predstavljen s "pozornicom što se oklače i (ko)aj se treba samo okretati... U suprotnom (sljedbi prikrivena prijetnja), a krajroba se oklače u mrak." Teatralno okretanje začinjuje dramaturški ponavljanje, tjeskobni čitatelj ulji od autora (ko) se može samo prebrati, da "je bez stvarnog počinka predstava počela ponovo". ■ Ipak, to tjeskobno, melodramatično okretanje u mraku, same je reprezentativno, ili bare funkcionira kao LUDH teatralna predstava. "Kata", ili iu referencijalnoj ulozi nastupa i ona "Wittgensteinova ljubavica", ulazi u zatvorene sobe (analogne kazališnim), u kojima nema sika (ili nema autonezonihi sika) i živi posve u glavi (ko) bi moglie biš stvarne sika), a pritom se ne prijedja ni kao da prestala glodati niti kao da prijedja "stvari za koje se nema paja kako su počele" (kao, nar., kolektivne pubike za koje umetničko predstavljanje zamjenjuje predstavi). Pita se kako je van Gogh "uspijevao čak i u stolici udahnuti tjeskobu ili i u "Ćerne". Potom, ono što nikad nije stvarno (tj., predstavljanje) nikad neće uvijek biš istinito, "atomska činjenica" postojanja koje prethodno potvrđuje. "Čak i kad bi netko ustao bio prišao obasni roditelji zmeđu iluzije tjeskobe i sam tjeskoba." (514) ■ KAZIŠTO predstavlja tjeskobu koja je nostalgina za reprezentiranim postizanjem vlastite forme izričaja u pokušaju osvajanja stvarnosti koja dikira da mi, kao "povijetni" subjekti, nećemo biš iznenađeni i pamađanja poput didaskalja u izvedbi

predstave. "Kraj povijesti, kraj čovjeka ili ličnobilno razmišljanje o takvim stvarima!", pisa E. M. Cioran, tražeći alternativu, što je pokušaj poricanja tjeskobe u obliku LUDJE multimedij. To nas podjeda na obzoru, ali konačno Flashmanovo stvaranje gime na svemiru, iz povijesti, i njegov povratak na površinu utjelovljene svijesti, kao kvaz-fotoko stvar (kamen koji misli i osjeća) i kao sebična stvar sama po sebi (inače bezoblične tjeskobe koja provodi kamen). Ponovno se nalazi na autoduodno-demideansko-lyotardovski subjektivno-socijalizirajući identitet, kao na kamen s mjeseca ili filozof kamen koji, iako poslovnito zamišljen kao stvar, ostaje sve samo ne teorijski bezobličan. ■ Istadajući te strane, međuplanetarno oblike života neprestanim bulejanjem izgled stvari što se gleda, jednako kao i gledanje, Cioran i Flashman (liricistično zaključuju: "Sama crna utopija, tjeskoba (vanjski oblik-unutarnji prostor) nam nam točne detalje o budućnosti.[7]16 Budućnost, čak i sa svim "sočnim detaljima", predstavlja činjenicu nevinnost koja je "luda" jednako kako je um doživljava onom ili tamošnjem, što znači da neminovno i imanentno otkriva ispravnost zatvoren, samostalne imanenije. Pozornica je, kadu, spremna. Ovakvo Handke piše u svojim distaskacijama za dramu Vođnja jezonom Constance (1972): Svi su objekti u takvu položaju da bi bilo teško zamisliti ih gdje drugdje; kao da ne bi podriješ ni najmanju promjenu položaja. Sve izgleda kao ukorjenjeno na tome mjestu, ne samo objekti nego i udaljenosti te prazan prostor između njih. ■ Budućnost što se nalazi u prizoru koji je već prošlost, slika (a) pozornice već je atomizirana s energijom koju doima sel drži na okupu da bi se mogla vidjeti. Svaka slika u našem umu bori se za međusobno slaganje s prihvatanjem slike što se nalazi iz pozornice. Svaki glumac, koji u svojoj glavi ima sliku, igra ulogu iz stvarnog života u kojoj (n)ije dio bica koja jest i utoliko nije u skladu sa svijetom. Artaud (d)olijuje dió: "Iskreno mogu reći da nisam u svijetu, a to nije samo stvar uma." (1816) A opet, kako bi znao?

01 anatomy
atomization
re-anatomization...
-MADness
"The only remedy for madness
is the innocence of facts"
Jacques Riviere to Antonin Artaud

Growing up in the nuclear paranoid 1960s, I read the genre-satirical comic called MAD Magazine, whose gap-toothed, smiling idiot's (MAD mascot "Alfred E. Newman" as "Artaud le Momo") motto was "What, Me Worry?" Since the magazine's publisher lived in my hometown and his daughter attended my high school, "we" were occasionally satirized by name. Kneeling beneath my school desk during the regular atom bomb drills, I sometimes tried to imagine, which one of the frightened children sharing with me Einsteinian space-time under a hypothetical nuclear cloud of borrowed time was the MAD daughter and whether, in such moments, she practiced what her father so whimsically preached. Does such dangerous whimsy mask an acute anxiety of MAD proportions? "What, Me Worry?" is, of course, how the line should be read. ■ Crouched beneath a low-coiling platform overhung by a dark cloud of spectral anxiety, the mind becomes a room of one's own, a stage, a "box closed upon itself," filtering impulses (Lyotardian "intensities") that purposely confute or confuse notions of exteriority and interiority.¹⁰ Wittgenstein wrote: "If I can think of an object in the context of an atomic fact, I cannot think of it apart from the possibility of this context." There was no atom bomb when Wittgenstein wrote his Tractatus Logico-Philosophicus in 1921, but, as Bertrand Russell noted one year after the book's publication, "Mr. Wittgenstein manages to say a good deal about what cannot be said, thus suggesting to the sceptical reader that possibly there may be some loophole through a hierarchy of languages, or by some other exit." Through this loophole, we can glimpse "the future," at least to the extent of our belief that "reality," and with it, the absurdity of atomic discourse, is a linguistic construct. Through one door (exit), there is logic; through the other, there is Artaudian gnosofolia, the breaking of words and with this, the breaking of world: atomization without re-anatomization, fallout, dismemberment and disembodiment, bodily incoherence and the loss of words to bring the body back from its state of non-desire and untouchability. In his "final period," Artaud wrote (in part):

I do know that time, dimension, becoming, the future, the hereafter, being, non-being, the self, the non-self,	space, are nothing to see,	but there is one thing which is something, and I feel it because it works to COME OUT: the presence of no corporeal body,	however much it am pressed with questions and day all questions, there is a point where I find myself forced to say no,	and ...I was pressed even to the suffocation within me of the idea of body and of being a body...	and it is then (by feeling) that I understood everything, because my body is never to be touched.
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We are forever atomized, our being the totality of "atomic facts," signifying the constituency of a world of which we are ever a part, in context yet substitutable and so representable. "I am my world," writes Wittgenstein, the breaker of word(s) into logical-philosophical phenomena. "The subject does not belong to the world but it is a limit of the world," this "I/nit" revealing representational identity as being that which is, like an audience, the captive of one or another apocalyptic context that is always tending toward and coming to a foreseeable end.¹¹ ■ In a popular MAD Magazine genre parody of the science fiction serial "Flash Gordon," the eponymous hero encounters a world that evokes the Lyotardian "libidinal body," that is, a "bodily unity" that spreads itself out as a universalized conscious surface (inner space parodying outer space). Artaud certainly did not have "Flash Gordon" in mind when he wrote: "A man possesses himself in flashes, and even when he does possess himself he does not quite overtake himself." Still, Artaud would have recognized the impulses that conformed the Flash-

face when it encountered the world of feeling objects strewn like fallen rocks in his path. Flash finds himself true to type on the surface so as not to hurt "the rock people," who cry out in apparent pain when he mistakes. The only real or true analogy for MADness is the logical-philosophical nonsense of (atomized) facts. And so, the reanimation of an atomized reality of rocks and species of inert ground covering may represent the expanded or the exploded frame of our imagining, either the enlarged interiority of being or the total breakdown of the interior/exterior binary. Would it be mad or merely whimsical (MAAD) to suggest that the Flashman, unable or unwilling to overtake the self as the limit of being, absorbs the consciousness of an earlier explorer rewarded for his madness by being absorbed into the endless surface topography of "The Great Ephemeral Skin" that communicates its being solely in terms of flashes or intensities? Of course, I am here once again talking about Artaud, who sought to atomize the body into its primary elements, one of which, the cry or (tragic) scream was then launched as a projectile into the quasi-epidermal surface of the coherent world in order to create an *ochloc incoherence*.¹² ■

Everything that makes us see, sees. Lamartine writes in "Grazielle": "Lightning flashes ceaselessly through the cracks of my shutters, like the blinking of a fiery eye on the walls of my room." Thus the flash which illuminates, looks, bechelaed, On Poetic imagination and Reverie ■

In his play, *My Foot My Tutor* (1970), a nominal near-relational precursor to Lyotard's essay "The Tooth, the Pale" (1971), Peter Handke flames and fuses from the frame all notions of representational surrogation and surrogacy, the captivating image and the captive audience, and the performative or theatricalizing mind that is never entirely (un-)self-possessed. "The word exceeds the margins of the book," he writes (or, in my alternative coinage, "The word exceeds the margins of the book he writes"), "while drawing and begins to draw on the palm of his hand." This "word," which in English can either proceed "to/ward" or flash "for/ward", can speak of a directional action as a personal or an impersonal motive. [Of course, for Artaud "word" meant something different—a captive place for "maniacs" and "undesirables," the untouchable victims of intra-nuclear fallout; synonymously, a hiding place to the society that named them and put them there.]—"My, Artaud, you're raving!"—And this is what they told van Gogh, whom Artaud named "the Man Suicided by Society" in a thin book published in 1947.¹³ In Handke's context (contending being everything or nothing), this "word" assumes the presence of an audience that is not necessarily "live" beyond the performed function of looking, as in MADness even rocks (or catatonic mental patients) are to do. ■ "He [Handke's "Word"] walks about the stage and represents walking... He behaves as if he [the doubled "he" of viewer and viewed] were not really watching." "He" is not watching as a composite self, but rather in illuminating and illuminated flashes (inside my irradiated room, which is perhaps a picture of a room), as a part or the sum of his intensities mirrored by the stage and his own sense of performance. That he can watch and still not be the actual person he is watching, that he can appear to be watching while the actual person he is watching unseen is a paradox not unknown to madmen and not unknown as acting (which may be either as anonymous or pseudonymous as "Artaud"). As an example, there is or rather could be within this frame of reference, a "She" to Handke's "He," in the person of David Markson's novel Wittgenstein's Mistress (1988). "Kate," as she calls herself, is a madwoman lost inside of paintings, including one of Homer's Penelope that contains a cat, here and elsewhere known only as "Cat" and so performing a Wittgensteinian/Handkean nominal function. In Handke's play, "the cat represents what it does," and likewise the bottle, which "falls on the floor and does what it does," breaking as do some other objects, although there are those that do not break, which is as much a part of what they are. ■ In the theatricalized world of object-and-energy-participatory spectral (speculated and speckled) anxiety, there is an endless return (in which obsession-compulsion madly parodies self-possession). In Handke's play world (despite the author's nominal disclaimer that "we cannot recognize what the object represents onstage..."), this is represented by "a revolving stage [which] needs only to revolve... Otherwise [the veiled threat goes], the scenery is turned around in the dark." Theatrical revolution shadows dramaturgical repetition, the anxious reader learning from the author (who may only be pretending) that "without an actual beginning the play has begun again." ■ Still, this anxious, melodramatic turning in the dark, is itself only representational, or at least plays like a MAD theatrical parody. "Kate," or in the referential role she is also performing: Wittgenstein's Mistress, "enters closed rooms [analogous to theaters] in which there are no paintings (or no autonomous paintings) and lives entirely inside her head [where the real paintings may be], remembering neither when she stopped looking nor how she recalls 'things that one has no idea how one knew to begin with' (as, for example, in the audience member's collective memory for which the artistic representation substitutes play). She wonders how van Gogh 'could make even a chair seem to have anxiety in it. Or a pair of boots.'" Then again, that which is never real (that is, representation) will not always be true, an "atomic fact" of existence which she provisionally affirms: "Even if one would certainly be hard put to explain the difference between an illusion of anxiety and anxiety itself."¹⁴ ■ Theatre enacts an anxiety that is nostalgic for repeatedly achieving its own form of expression in an effort to baffle a reality that dictates we as "historical" subjects will be erased from memory like stage directions in the play performance. "The end of history, the end of man? Can it be a serious matter to ponder such things?" asks E.M. Cioran, invoking the alternative, which is to parody anxiety in the format of MAD whim. In this we recall the pained but ironic grimacing of the Flashman in outer space, beyond history, and returned to the surface of embodied consciousness as both a quasi-physical thing (a thinking, feeling rock) and as a self-less thing-in-itself (the otherwise formless anxiety the rock engenders). Artaudian-Deleuzian-Lyotardian subjectile-parergon-intensity is inadvertently stumbled upon again and again like a moon rock or the philosophers' stone, which, although proverbially imaged as a substance, remains all but speculatively formless. ■ Surveying these strange interplanetary life forms with a steady gaze (the look of a thing being looked at as much as looking), Cioran as the Flashman (irrationally) concludes: "Black utopia, anxiety [outer form-inner space] alone affords us exact details about the future."¹⁵ The future, even and especially in its "exact details," represents a factual innocence that is "mad" insofar as the mind perceives it to be black or dark, which is to say, imminent and imminent (the latter being more the stage's preserved). Stage objects, the atomized "facts" of the thingness of the stage, stare out at an already captive audience once the curtain, advertising a gawdy imminence, rises to reveal the blank state of self-contained, self-assured immanence. The stage, as they say, is set. Thus, Handke writes in his stage directions to his play *The Ride Across Lake Constance* (1972): All objects are in such a position that it would be difficult to imagine them standing elsewhere; it is as though they could not bear being moved even so slightly. Everything appears as though rooted to the spot, not only the objects themselves but also the distances and empty spaces between them. ■ The future carried in the image being already past, the staged picture is already atomized by the energy it takes to (appear to) hold it together so that it can be seen. Every picture in our mind that struggles to cohere in itself struggles with accepting the picture that is behind the curtain. Every actor, holding a picture in his or her mind, is playing the real-life role of being a part, of being who she is and to that extent, not being at one with the world. Artaud (albeit): "I can say, truthfully, that I am not in the world and that is not just an attitude of mind."¹⁶ Then again, how would he know?

02. nikad istinito

i nikad stvarno

Da bismo potpuno iskoristili snagu uma, konkatoše se mora shvatiti kao tajanstveno. Ali tamo gdje uspije nemo objekta, gdje nema zapreke, one ostaje knut i slab; i sve je prepošteno slučajnostima. Riječeno je napisao Artaud

Deintegracija objekta, dewalvacija ili deformacija slika/predodžbe to stoni unutar okvira, ali i samog okvira oslobađa publiku oklova. Publika sada može biti ono što jest, ali joj nedostaje snage da učini nešto konstruktivno s tim novootkrivenim bitom, osim možda da razmislja o razmjerima svoja atomizacije u nedostatku "istinite" povijesti i "stvarnoga" sjećanja i koji su, čak i dok su bili prisutni, predstavljali samoparodirajuće LUDilo unutar novog područja ili nove ere slučajnosti. Razmišljanje ili previde razmišljanja tako da se čak i na neželje objekte i nerne koncepta projekta voda svijesti nije problem. Međutim, a to vrijedi za sve slučajeve ("Svijet je sve što je slučaj". - Wittgenstein, prihvaćanje lyonskevskoga "energističnog kazališta (tlo) bi posredno događaje koji su djelotvorno diskontinuirani" razotkrivanjem binarnog okližuća u nuklearnoj jezgri i suzorne prisutnosti/negativne odužnosti, čini se dobrom idejom. "Nihilizam" reprezentativnog modela inasprut doista stvarnosti, koji ostavlja dojam "svemogućeg mogućega svijeta", jest, da parafraziramo Wittgensteina, svijet u kojem svaka stvar nije slučaj 17 ■ "Velika jednodimenzionalna koža" koja, iako potpuno i prožimajuće prisutna, istovremeno je i nepredodžba, razotkriva binarni kod glumac/gledatelj, a budući da "nema dvije strane, već samo jednu, nema ni vanjsku ni unutrašnju." Lyotard upoređuje svoju paradigmu s "uvođenjem ludila" bez maske, tj. bez artaudovske Flashmanove grimase ili nekoga drugog poznatog intencijeta nepomična lica kojim se izražava subjekt, lica što se često vidi na Artaudovim fotografijama. Artaud je nastojao razlučiti i razlikovati od intencije, kako to čini ludilo, često ne toliko bez smisla koliko bez namjere. Primjereno tome, u snježnu pod naslovom "GLUMAC KOJEG MOŽETE VIĐJETI...", "Artaud govori o "ovom dijalogu unutar misli" istavnomu glumcu NE MOŽETE viđjeti i o "apsorpciji, prekidu svega." 18 Ovdje je Artaud usporedio ludilo s referencijalnošću koja je istovremeno nihilistička u širem smislu i samoparodirajuća, pri čemu intencijeta grubo briše granice između unutrašnjeg i vanjskog, unistavajući svjetlo, ali nikad svjedočenje (poput Handkeovih objekata koji gledaju i vide da su i sami gledani - također građa od koje se sastoji Flashmanova izjavljena stvarnost). ■ "Wittgensteinova ljubavica" problem vidi na sjedeći način: *gomilao da neko stoji pored prozora na ulici, kad zapravo ništa nema pored prozora na ulici, jer čini se da sam potvrdila da slike u osnovi nikad nisu ono što mislimo da jesu.* ■ Pitajući o sobama koje daju "naslove tradicionalno građevnu oružje", kao dijelu njegova "sustava objekata," Baudrillard navodi (zapazite: *pozori (koji) više ne omogućavaju slobodno prijelaze iz znanja i svijetlosti - vrijednosti koja je nekad delazila izvana i padala na objekte, objašnjavajući ih kao da dolazi izvana. Danas više jednostavno nema prozora, a slobodno pridodavanje svijetlosti postala je univerzalna funkcija postojanja stvari. Na isti način objekti su izgubili namotu koja je bila njihova osnova, stih koji ih je shvaćao, dakle ih je čovjek učinio dijelom svoje predodžbe o samom sebi: sada se prostor nesmetano poljgava među njima i postaje univerzalna funkcija njihovih odnosa i njihovih "vrijednosti."* 19 ■ Da ironija bude veća, parodično LUDilo postmodernističke arhitektonike ponovno je povratilo atomizaciju, ne više neželju činjenice, istovremeno promovirajući gubitak neželjučnosti u odnosu između nekak neispisnoga subjekta i reprezentativnog objekta. Ono što mi ovdje mislimo problem je koji je potrebno pobliže spomenuti: Razmišljanje "Ludilo", na primjer... ■ "Ako vidjeti znači vatu," pise Blanchot u Ludilo dana (La folie du jour, 1973; prijevod na engleski, 1981). "onda trebamo odbiti vatru, a ako se gledajući zrakom ludim, onda ludo želim to ludilo." "Wittgensteinova ljubavica" sudu se kako je svoju prvu kuću spali do temelja, možda pobrkavši sjećanje s pričama o grčkim snabavlarskim vaterima i o čovjeku ili čovjeku koji se želi (ali ne može) vratiti kući. Ostaje samo slika te kuće, koju ona u početku smatra neprepoznavljivom, "ne stoga što je ne prikazuje dovoljno ugođljivo, već stoga što nikad nismo kuću promatrali iz te perspektive, do sada." "Postoje (istinite) pretpostavke da je to poslije, iako on, kao subjekt, možda griješi u toj pretpostavci), Kate komentira: "Možda nema nikog pored prozora na platnu... Jednom mi se učinilo da sam vidjela nekog pored stvarnog prozora, kad već govorim o tom subjektu." Ali možda ona misli: kad sam već je subjekt? u Baudrillardovom ne-pozori tj., i možda je na slici, gdje ona i slika ispunjavaju okvir a gotovo podjednaki pravom na neizlutanost. Ona otkriva da je ne može zaviriti "vratu koja vode u verziju slike u mojoj glavi." Ona zavira oči. "Da je silnaka zatvorila svoje oči, ali da je jednostavno odbila gledati, da li bi druga osoba ipak bila pored prozora?" U jednom smislu, da, ali u drugom, Artaud bi rekao, "NE." ■ Artaud naginje glavu unatrag i zavira oči u fiktivni zrak stavi spokojnog osnove (priječajući se?), uhvaćen kao što bismo uhvatili objekt, glumca namršnog na poziranje, ili gledatelja koji gleda sebe kako gleda. Artaudovo je obojale posmatru masku. Vjerujemo se samo pretvara da spava, na koliko se samo pretvara da je mrtav. Artaud se boja da bi ga gubiti svijesti, poput gubitka kontrole, bilo njegova "je" i da bi promatrao to blavljenje, poigrao se njime. Cigareta koju je držala među prstima dogorjevala je, pretvarajući se u pepeo. Knjiga koju on čita ili se pretvara da pile (iako bez vjislne) u svojoj glavi (Kate: "Ukol osmađen usnuo masinu, naravno, i čujem šipke." U izvan je barem vidljiv okviru.20 U svojem LUDilu, Artaud parodira svoga vlastnog kazališnog dvojnika, signalizirajući kroz referencijalno dematerializiran, ali još uvijek "zaleden" dim tjelesnog glomaha, "FLEŠ!" bljesnula je svijetlost neprimodnog, apokaliptičnog sjaja. I same tako, slika je ludaka izgubljena (iz njega).

02 never true
and never real

In order for the mind to tap its full power,
the concrete must serve as the mysterious.
But where the object, where the obstacle,
is entirely lacking, the mind continues
inflexible and weak; and everything breaks
up into an immense contingency.
Riviere to Artaud

The disintegration of the object, the devaluation or deformation/re-formation of the image and the breakage inside the frame and of the frame itself releases the audience from its captivity. The audience is now free to be themselves but lacks the power to do anything constructive with this newfound being, except perhaps to contemplate the extent of their atomization in the absence of "true" history and "real" memory (which, when they were operative, performed a self-parodying MADness) inside or within a new field or area of contingency. Thinking or thinking too much (so that even inanimate objects and inert concepts are given your projected consciousness) is not the problem. Nevertheless and in any case ("The world is everything that is the case,"--Wittgenstein), embracing a Lyotardian "energetic theater (which) would produce events that are effectively discontinuous" by exploding the binary slippage at the nuclear core of the illusory presence/signifying absence is probably a good idea. The "infilling" of the representational model (via...via the true real), which gives the impression of "the coherence of a possible world," is, to tweak Wittgenstein, the world whose every thing is not the case.¹⁷ ■ "The Great Ephemeral Skin," which although totally and pervasively present is at the same time unrepresentable, explodes the actor/spectator binary and, since it "has not got two sides, but only one, [has] neither exterior nor interior." Lyotard likens his paradigm to "performing madness" without a mask, that is, without the Artaudian Flashman's facial grimace or any other frozen-faced registered intensity to express the madness of the subject, as photographs of Artaud so often do. Artaud sought to separate intensity from intention, as madness does, often not so much without meaning as without meaning to. Appropriately, it is in an essay entitled "AN ACTOR YOU CAN SEE..." that Artaud speaks of "this dialogue within thought" (the real actor you CANNOT see) and of "the absorption, the rupture of everything."¹⁸ Here Artaud likened madness to a referentiality that is both nihilistic in the broader sense and self-parodying, intensities roughly erasing the boundaries between inside and outside, destroying the witnesses but never completely the witnessing (like Handler's objects that see and see themselves being seen--also the stuff of which the Flashman's intraplaymentary reality is made). ■ "Wittgenstein's Mistress" sees the problem this way: the thought that there is somebody at a window is a painting when there is nobody at the window in the painting, since I would appear to have verified that paintings are never basically what one thinks of them as being either. ■ Writing about rooms that now "transcend the traditional dividing line of the wall," as part of his "system of objects," Baudrillard cites/sights: windows (that) are no longer imposed upon the free influx of air and light--a light which used to come from outside and settle upon objects, illuminating them as though from within. Now there are quite simply no windows, and a freely intervening light has become a universal function of the existence of things. In the same way objects have lost the substantiality which was their basis, the form which enclosed them wholly; man made them part of his self-image: it is now space which plays freely between them and becomes the universal function of their relationships and their "values."¹⁹ ■ The parodic MADness of postmodern architectonics ironically has re-verified atomized, no longer innocent facts, while also promoting a loss of innocence in the relationship between the formerly autonomous subject and the representational object. What we have here is a tracking problem. Consider the following "Madness," for example. ■ "And if seeing was fire," writes Blanchot in *The Madness of the Day* (*La folie du jour*, 1973; English translation, 1981), I required the plenitude of fire, and if seeing would infect me with madness, I madly wanted that madness." "Wittgenstein's Mistress" remembers that she burned her first house to the ground, perhaps confusing memory with a fiction telling of Greek watchfires and of a man (or a woman) (kept from) returning home. Only a painting of this house remains, which she at first finds unrecognizable, "not because it was not a satisfactory representation, but because I had not happened to look at the house from that perspective, as yet." "Later" (one assumes that it is later, although the reader, like the subject, may be incorrect in assuming this), Kate remarks: "Possibly there is nobody at the window in the canvas...Once, I believed I saw somebody at a real window, while I am on the subject." But perhaps she means, "while I am the subject" in the Baudrillardian no-window that is and is in the painting, she and the painting inhabiting the frame with near equal claims to inauthenticity. She finds herself no longer able to close "the door to the deck in the version of the painting in my head." She closes her eyes. "If the painter had closed her eyes, or had simply refused to look, would the other person still have been at the window?" In one sense, yes, but in another, Artaud might say, "NO." ■ Artaud leans his head back and closes his eyes in a physicalized attitude of peaceful rest (remembering?), captured as one might capture an object, an actor accustomed to posing, or an audience member seeing himself seeing. Artaud's face simulates a death mask. He is probably only playing at being asleep, much as he is only playing at being dead. Artaud feared that loss of consciousness, like loss of control, would void the self and right/site the void, give it play. The cigarette held between his lips is burning down to ash. The book that he is reading or pretending to write (though without artifice) inside his head (Kate: "I am still feeling the typewriter, naturally. And hearing the keys.") is out of at least the visible frame. In his MADness, Artaud is parodying his own theatrical double, signaling through the referentially dematerialized, but still frozen smoke of the corporeal flame, "FLASH!" goes the light of an unnatural, apocalyptic brightness. And just like that, the madman's picture is taken (from him).

★ bilješke
notes

1. Artaud je dao naslov svom prvom oteču u uobičajenoj Rodez, "Nikad stvarno i uvijek istina." Stephen Barber, *Višak tijela* (London: Creation Books, 1999), 78. Jacques Derrida, "Nesvjesnost subjektivnog," iz Jacques Derrida i Pauline Thévenin, *Tajna umjetnost Antonina Artauda*, prev. Mary Ann Caws (Cambridge, MA: The MIT Press, 1998), 89 ("I uništiti"), 91 ("Dakle sila"). 2. Derrida, "Nesvjesnost subjektivnog," 112; Jacques Derrida, *Istina u slici*, prev. Geoff Benington i Ian McLeod (Chicago: The University of Chicago Press, 1987), 98; Stephen Barber, *Antonin Artaud: Udarci i bombe* (London i Boston: Faber and Faber, 1963), 13 ("Moje ime"; "bui imena").
3. Derrida, *Istina u slici*, 9, 12, 4. Maurice Blanchot, *Prostor književnosti*, prev. Ann Smock (Lincoln: University of Nebraska Press, 1962), 32-33. 5. Derrida, "Nesvjesnost subjektivnog," 76, 77. Za koncentriranu dozu erotiziranog gledanja, vidi Georges Bataille, *Otkriveno*, prev. Joachim Neugroschel (San Francisco: City Lights Books, 1967). 6. Derrida, "Nesvjesnost subjektivnog," 68 ("inscenacija"), 69 ("glosolija"), 80 ("glosom"), 90 ("ekskluzivno prikazivanje"; "bombardiranje"; "paranje površine"), 120 ("subjekt kao subjektivno"), 134 ("lik neobličnog"; "posvemašnja zapukljenost"). 7. Jacques Rebouard, *Veliki požar u Londonu: Priča s imitacijama i bifurkacijama*, prev. Dominic Di Bernardi (Elmwood Park, IL: Dalkey Archive Press, 1991), 8 ("zarobljen u ogledalu"), 9 ("ponovo uspostavljanje protok vremena"); Antonin Artaud, "Van Gogh, čovjek kojeg je društvo dovelo do samoubojstva," iz Antonin Artaud: *Odabrana djela*, ed. Susan Sontag, prev. Helen Weaver (New York: Farrar, Straus and Giroux, 1976), 502, 8. Rebouard, *Veliki požar u Londonu*, 33; Barber, *Antonin Artaud: Udarci i bombe*, 9. "Mômo" je u žargonu Marseillaisa izraz za buduću ili sekulnu ludu." Barber, *Antonin Artaud: Udarci i bombe*, 13. Antonin Artaud, "Pisma Jacquesu Rivlinu," iz Artaudove antologije, drugo izdanje, ed. Jack Hirschman (San Francisco: City Lights Books, 1972), 16. 10. U svojoj *Ekonomiji libida* (1974), Lyotard je oštro kritičan, kako prikazivanje tako i one koji teoriziraju o njegovu završetku, a da sami nisu umali maštati i tajhovim ograničenjima platonskog dvojakog mišljenja u svim njegovim rekombinacijama (npr., "vanjstina kazališta isto je takilo i njegova nutrina"). U svom kasnijem eseju, "Zub, član," Lyotard započinje "propast ne samo hieronijevskog odnosa pozornika/kuća, već i hieronijevskog odnosa unutrašnjosti/vanjsnosti." Na mjestu binarne konstrukcije, Lyotard postavlja "moždaški završenu," jednostranu "veliku jednodnevnu kožu," "kroz koju se libido može kretati, jer ma koliko je zatvorena u sebe, ona, kao i Moebiusova traka, ispravno spojena u obrat, nije uopće zatvorena u smislu obujma, beskonačna je, i suprotno reprezentativnoj kocki, izmješti njome prolaze ne nalazeći kraja, nikad ne udaljavajući u zdvoje osjetiva, nikad ne dosežući granice koje bi bila znak nepostojanja..." Lyotard je postije nazvao *Ekonomiju libida*, svojom "knjigom o du koju bi svatko tko pise i razmišlja napisao," svojom samokritikom čija je jedina svrha povezivanje prikazane i prikazive nevoljivosti postmodernističke misli kako bi utjelovila čak i svoju vlastitu neodređenost. Vratit će se na lyotardovski pojam "velika jednodnevna koža" u mom tekstu. Jean-François Lyotard, *Ekonomija libida*, prev. Ian Hamilton Grant (Bloomington i Indianapolis: Indiana University Press, 1993), 3 ("kutja zatvorena u sebe").
4. "Velika jednodnevna koža"; Jean-François Lyotard, *Putovanje* (New York: Columbia University Press, 1988), 13 ("knjiga da"); Jean-François Lyotard, "Zub, član," iz *Mimika, mazochizam i pantomima*, ed. Timothy Murray (Ann Arbor: University of Michigan Press, 1997), 265 ("interstij"), 267 ("ne samo propast"). 11. Ludwig Wittgenstein, *Logičko-filozofski traktat*, prev. C. K. Ogden (New York: Routledge, 1966), 33, 151 ("Ja sam svoj svijet"; "Subjekt ne pripada svijetu"); Bertrand Russell, "Uvod," iz *Logičko-filozofskog traktata*, 22; Antonin Artaud, "Postavlja se pitanje o...," izvadak iz "Octovo je s Božjim sudom," iz Antonin Artaud, *Demoni strasti i krikovi razapetih: Djela iz završnog razdoblja*, ed. Clayton Eshleman i Bernard Bador (Boston: Exact Change, 1995), 300-303 ("To znam"). 12. Sve reference na parodiju "Flash Gordon" u *MAO Magazin* upotrijebljene su u sjećanje na Lyotard, *Ekonomija libida*, 2; Artaud, "Pisma Jacquesu Rivlinu," iz Artaudove antologije, 13. Gaston Becheland, *O pjesničkoj mašti i sanjenju*, prev. Collette Gaudin (Dallas: Spring Publications, 1969), 78; Peter Handke, *Moje stopalo, moj ušni*, iz *Vožnja jezerom Constance* i *ostale drame* (New York: Farrar, Straus and Giroux, 1976), 38 ("Zatvor prelazi granice"); Barber, *Antonin Artaud: Udarci i bombe*, 9 ("manijak") i "nepobjedni"; Artaud, "Van Gogh, čovjek kojeg je društvo dovelo do samoubojstva," 511 (G. Artaud, vi bulaznira"). 14. Handke, *Moje stopalo, moj ušni*, 29 ("mi na moždano prepoznati"); 37 ("malika predstavlja"), 40 ("On hoda"), 42 ("On se ponala"), 47 ("boca"), 48 ("okretna pozornica"); "Iraše") 49 ("bez stvarnog početka"); David Markson, *Wittgensteinova ljubavica* (Normal, IL: Dalkey Archive Press, 1997), 22, 37, 61 ("stvari o kojima nemamo pojma"), 136 ("mogao bi napraviti čak i stolicu"), 221 ("Čak i kad bismo"). 15. E. M. Cioran, *Sve zlobe je podijeljena: poslovice i izreke*, prev. Richard Howard (New York: Arcade Publishing, 1999), 43 ("Cms stopaja"), 120 ("Kraj posvijesti"). 16. Handke, *Vožnja jezerom Constance*, iz *Vožnja jezerom Constance* i *ostale drame*, 72; Artaud, *Saborna djela* (*Œuvres complètes*), ed. Pauline Thévenin (Paris: Gallimard, 1998), 41, citirano u Barber, *Antonin Artaud: Udarci i bombe*, 21. 17. Lyotard pise: "Teorija kazališnih znakova i proka kazališnih znakova istomski tekst, inscenacija, interpretacija, arhitekturalno zasnaju se na prihvatanju nihilizma inherentnog prikazivanju. Ne samo na prihvatanju: na njegovu provođenju."

Jacques Rivière, "Pierre Jacques Rivière," in *Artusdove antologie*, 17; Wittgenstein, *Logičko-filozofski traktat*, 31; Lyotard, "Žub, dan," 282 ("nihilizam"), 287 ("energetično kazalište"); "suvislost"; 18. Lyotard, *Ekonomija libida*, 3 ("neima dvije strane"); Lyotard, "Žub, dan," 283 ("izvođenje ludila"); Artaud, "GLUMAC KOJEG NIČIŽE VIĐUJETI...," in *Artusdove antologie*, 34. 19. Markson, Wittgensteinova ljubavnica, 82 ("pomisao da"); Jean Baudrillard, *Sustav objekata*, prev. James Benedict (New York: Verso, 1996), 21. 20. Maurice Blanchot, *Ludilo dana*, prev. Lydia Davis (Barnstow, NY: Station Hill Press, 1981), 12; Markson, Wittgensteinova ljubavnica, 34 ("ne zata"), 41 ("molda"), "vrata"; 42 ("jednom"), 46 ("Ako"); "Jed ojeđom"; Barber, *Antonin Artaud: Udaljeni isomre*, 7 to *Artusdove stohu od publike crvjenosti*).

★ 1. Artaud entitled his first drawing at the asylum of Rodez, "Never Real and Always True." Stephen Barber, *The Screaming Body* (London: Creation Books, 1999), 78. Jacques Derrida, "to Unsense the subjective," in Jacques Derrida and Paul Thévenin, *The Secret Art of Antonin Artaud*, trans. Mary Ann Caws (Cambridge, MA: The MIT Press, 1986), 89 ("And to destroy"), 91 ("So the force"); 2. Derrida, "to Unsense the subjective," 112; Jacques Derrida, *The Truth in Painting*, trans. Geoff Bennington and Ian McLeod (Chicago: The University of Chicago Press, 1987), 98; Stephen Barber, *Antonin Artaud: Blows and Bombs* (London and Boston: Faber and Faber, 1993), 13 ("My name": "no name"); 3. Derrida, *The Truth in Painting*, 9, 12. 4. Maurice Blanchot, *The Space of Literature*, trans. Ann Smock (Lincoln: University of Nebraska Press, 1982), 32-33. 5. Derrida, "to Unsense the subjective," 76, 77. For a concentrated dose of eroticized eye imagery, see Georges Bataille, *Story of the Eye*, trans. Joachim Neugroschel (San Francisco: City Lights Books, 1987) 6. Derrida, "to Unsense the subjective," 68 ("mise-en-scène"), 80 ("glossolalia"), 83 ("glossomes"), 95 ("exclusive representation"), "bombardment"; "disemboweling surface"; 133 ("the subject as a subjective"), 134 ("a figure of the unfigurable"; "the absolute preoccupation"); 7. Jacques Roubaud, *The Great Fire of London: A Story with Interpolations and Bifurcations*, trans. Dominic Di Bernardi (Elmwood Park, IL: Dalkey Archive Press, 1991), 8 ("mirror-imprisoned"), 9 ("reconstitutes the passage of time"); Antonin Artaud, "Van Gogh, the Man Sidelined by Society," in Antonin Artaud: *Selected Writings*, ed. Susan Sontag, trans. Helen Weaver (New York: Farrar, Straus and Giroux, 1976), 502. 8. Roubaud, *The Great Fire of London*, 83; Barber, *Antonin Artaud: Blows and Bombs*, 3. 9. "Mômo" is Marseilles slang for a fool or village idiot"; Barber, *Antonin Artaud: Blows and Bombs*, 13. Antonin Artaud, "Correspondence with Jacques Rivière," in *Artaud Anthology*, second edition, ed. Jack Hirschman (San Francisco: City Lights Books, 1972), 16. 10. In his *Libidinal Economy* (1974), Lyotard explored both representation and those who theorize about its closure without themselves escaping from the dark and shadowy confines of Platonic binary thinking in all of its recombinations (e.g., "the exteriority of the theatre is just as much its interiority"). [In his later essay, "The Tooth, the Palm," Lyotard desires "not only the bankruptcy of the hierarchized relation stagehouse, but that of the hierarchized relation of inside/outside."] In place of the binary construction, Lyotard posits a "Moebian-labyrinthine," single-sided "Great Ephemeral Skin," "which the libido can traverse: for however well it is closed upon itself, it too, like a good Moebius band, is not at all closed in the sense of a volume, it is infinite, and contrary to the representative cube, intensities run in it without meeting a terminus, without ever crashing into the wall of an absence, into a limit which would be the mark of a lack..." Lyotard later called *Libidinal Economy*, his "evil book, the book of evilness that everyone writing and thinking is tempted to do," his self-critique only serving to compound the performed and performative reluctance of postmodern thought to embody even its own indeterminacy. I will return to the Lyotardian notion of "The Great Ephemeral Skin" in the body of my text. Jean-François Lyotard, *Libidinal Economy*, trans. Iain Hamilton Grant (Bloomington and Indianapolis: Indiana University Press, 1983), 3 ("a box closed upon itself"), 4 ("Great Ephemeral Skin"); Jean-François Lyotard, *Pennetrations* (New York: Columbia University Press, 1988), 13 ("evil book"); Jean-François Lyotard, "The Tooth, the Palm," in *Mimesis, Masochism, and Mime*, ed. Timothy Murray (Ann Arbor: University of Michigan Press, 1997), 265 ("intensity"), 267 ("not only the bankruptcy"). 11. Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. C.K. Ogden (New York: Routledge, 1999), 33, 151 ("I am my world"; "The subject does not belong to the world"); Bertrand Russell, "Introduction," in *Tractatus Logico-Philosophicus*, 22; Antonin Artaud, "To Raise the Question of...," part of "To Have Done with the Judgment of God," in Antonin Artaud, *Witchfrends & Rack Screams: Works from the Final Period*, ed. Clayton Eshleman with Bernard Bado (Berkeley: Exact Change, 1995), 300-303 ("I do know that"). 12. All references to the "Flash Gordon" parody in *MAD Magazine* are taken from memory. Lyotard, *Libidinal Economy*, 2; Artaud, "Correspondence with Jacques Rivière," in *Artaud Anthology*, 20. 13. Gaston Bachelard, *On Poetic Imagination and Reverie*, trans. Collette Gaudin (Dallas: Spring Publications, 1999), 78; Peter Handke, *My Foot My Tutor, In the Ride Across Lake Constance and Other Plays* (New York: Farrar, Straus and Giroux, 1978), 38 ("The word exceeds"); Barber, *Antonin Artaud: Blows and Bombs*, 9 ("manacle") and "undesirable"; Artaud, "Van Gogh, the Man Sidelined by Society," 511 ("Mr. Artaud, you're naving"); 14. Handke, *My Foot My Tutor*, 29 ("we cannot recognize"), 30 ("the cat represents"), 40 ("He walks"), 42 ("He behaves"), 47 ("the bottle"), 48 ("a revolving stage"); "Otherwise!" 49 ("without an actual beginning"); David Markson, *Wittgenstein's Mistress* (Normal, IL: Dalkey Archive Press, 1997), 22, 37, 61 ("things that one has no idea"), 138 ("I could make even a chair"), 221 ("Even if one would"). 15. E.M. Cioran, *All Gail is Divided: Gnomes and Apophorems*, trans. Richard Howard (New York: Arcade Publishing, 1996), 43 ("Black utopia"), 133 ("The end of history"). 16. Handke, *The Ride Across Lake Constance, In the Ride Across Lake Constance and Other Plays*, 72; Artaud, *Collected Works* (Ouvrages complètes), ed. Paul Thévenin (Paris: Gallimard, 1966), 41, quoted in Barber, *Antonin Artaud: Blows and Bombs*, 21. 17. Lyotard writes: "A theory of theatrical signs, a practice of theatrical signs (dramatic text, mise-en-scène, interpretation, architecture) are based on accepting the nihilism inherent in representation. Not only accepting it: reinforcing it." Jacques Rivière, "Correspondence with Jacques Rivière," in *Artaud Anthology*, 17; Wittgenstein, *Tractatus Logico-Philosophicus*, 31; Lyotard, "The Tooth, the Palm," 282 ("nihilism"), 287 ("energetic theater"); "the coherence"; 18. Lyotard, *Libidinal Economy*, 3 ("has not got two sides"); Lyotard, "The Tooth, the Palm," 283 ("performing madness"); Artaud, "AN ACTOR YOU CAN SEE..." in *Artaud Anthology*, 34. 19. Markson, *Wittgenstein's Mistress*, 92 ("I've thought that"); Jean Baudrillard, *The System of Objects*, trans. James Benedict (New York: Verso, 1996), 21. 20. Maurice Blanchot, *The Madness of the Day*, trans. Lydia Davis (Barnstow, NY: Station Hill Press, 1981), 12; Markson, *Wittgenstein's Mistress*, 34 ("not because"), 41 ("Possibly"; "the door"), 42 ("Once"), 46 ("If"); "I am still feeling"; Barber, *Antonin Artaud: Blows and Bombs*, 7. In Artaud's feeling loss of consciousness.

energija i emergencija:
o nekim problemima suvremenih umjetničkih
strategija avangarda
piše: tomišlav medak

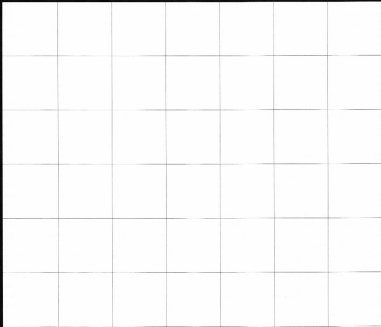
energy and emergence:
on some problems of contemporary
artistic strategies
by: tomišlav medak

16 stranica

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1 Boris Groys, Gesamtkunstwerk Stalin, Die gespaltene Kultur in der Sowjetunion, Hanser, München, 1996. str. 20 i dalje/pp.20 ff... 2 Boris Groys, "Logik der Sammlung", u/in: Logik der Sammlung, Am Ende des Musealen Zeitalters, Hanser, München, 1997. str/pp. 25-45. 3 Cf. "Horst Bredekamp" Antikersehnsucht und Maschinenglaube, Die Geschichte der Kunstkammer und die Zukunft der Kunstgeschichte, Wagenbach, Berlin, 2000. 4 Boris Groys "Die Zukunft gehört der Tautologie" u/in: Logik der Sammlung, Am Ende des Musealen Zeitalters, Hanser, München, 1997. str/pp. 81-91.



U ovom tekstu želio bih preispitati okvir za osmišljavanje strateškog mjesta - koje, dopustite mi tu preuranjenu indiskreciju prema vlastitom izvodu, to nije - mjesta umjetnosti kao sistema (produkcije, distribucije i recepcije) u pogledu, s jedne strane, povijesnog iskustva avangarde i, s druge strane, suvremenih procesa svjetske političko-ekonomske integracije. Čini mi se da tu možemo prepoznati stanoviti simetizam, koji možda nije normativan, ali pojmovno rješava normativnu nemogućnost izbora strategije u šireumjetničkoj praksi. Zbog širokog zahvata u problem jamačno su mi se potkrale brojne pojmovne nejasnoće i deduktivna brzanja, napose s obzirom na prikaz avangarde - koju ne uzimam kao strogo historijsku formaciju, nego kao indeks jedne vrste historijskog odnosa umjetničke prakse prema društvenoj zbilji, stoga smatraju ono što predstoji provizorijem za raspravu.

In this text I would like to examine a possible framework for construing the strategic position - which, allow me this preleptic indiscretion towards my own deduction, is none - position of art as a (production, distribution and reception) system with regards to the historical experience of the avant-garde, on one hand, and the contemporary processes of global politico-economic integration, on the other. It appears to me that here a symmetry could be discerned, that itself might not be normative, but conceptually sheds light on a normative impossibility in the choice of strategy in the general practice of art. Due to a rather broad scope of enquiry, conceptual ambiguities and deductive precipitancies, in particular with regard to the representation of the avant-garde - that I consider not as a historical formation *stricto sensu*, but rather as an index of one kind of historical relation the art can have towards the social reality - have undoubtedly sneaked into my account. Thus what follows should be viewed as a suggestion for a further discussion.

01. energija i emercijencia:

kapitalizacija političkog projekta
avangarde

energy and emergence:
capitalisation of the avant-garde's
political project

■ Avangarda - politički projekt. 1844. u znamenitom obratu u spisu *O ljudskom pitanju* Marx sažimlje temeljno polazište svih univerzalnih pokušaja političke emancipacije modernog doba: pojedinci i skupine moraju se emancipirati od društvene nepravde tek kada se ljudski rod emancipira od generatora društvene nepravde. Tako Židovi, kao i pripadnici drugih manjinskih ili općenito obespravljenih skupina, neće moći biti punopravni građani dokle god bude uzroka obespravljenosti. Dakle, povijest emancipacije trebala bi se zbiti kao generička povijest oslobođenja.

Tako određena emancipacija neće, međutim, ostati pridržana tek za političke projekte društvene promjene. Historijska avangarda prve polovice 20. stoljeća, u radikalnoj gesti ostavljanja za sobom umjetnosti koja joj je prethodila, postavila je pred sebe i radikalni zadatak. Zadatak nije bio odgovoriti na umjetnost s još više umjetnosti. Na kanonsku umjetničku tradiciju odgovoriti novom konvencijom. Naprotiv, valjalo joj je, prvo, onemogućiti da je tadašnji "umjetnički pogon" asimilira - na neki način nadi umjetnosti odstupa i od konvencija umjetnosti. Drugo, nadi tog odstupa valjalo joj je stupiti van umjetnosti, dakle, ne mijenjati tek materiju i formu umjetnosti, nego mijenjati materiju i formu koje umjetnost preuzima. Treće, valjalo joj je, nadi te promjene izvanumjetničke zbilje naditi na društvenoj transformaciji, na emancipaciji od društvenih nedaca modernog doba - umjetnošću.

Dapače, često nekrivene ambicije da "oblikuje svijet po estetičkim načelima" - Boris Groys je to, primjerice, pokazao na indikativnom, ali i pomalo osebnom primjeru ruske avangarde, napose Kazimira Maljeviča¹ - historijska avangarda postavila je pred sebe zahtjev totalnog preutemeljenja zbilje. Stoga avangardu možemo smatrati, mutatis mutandis, političkim projektom univerzalne emancipacije.

■ The Avant-garde - a political project. In 1844, in his renowned treatise of argument in the essay *On the Jewish Question*, Marx sums up the starting ground of all universal emancipatory endeavours of the modern age: individuals and groups will be able to emancipate themselves from the social injustice provided that human kind emancipates itself from the generators of social injustice. That the Jews, just like members of other minority groups or all those who are being treated unjustly, won't be able to become full-fledged citizens as long as there is the cause of injustice. So, the history of emancipation should take place as a generic history of liberation. Emancipation defined in those terms won't remain, however, a prerogative of political projects of social transformation. The historical avant-garde of the first half of the 20th century, in its radical gesture of leaving behind the art that preceded it, set a radical goal for itself. The goal was not to respond to art with more art. To supersede the canonical art tradition with a new artistic convention. On the contrary, what it had to do was, firstly, to prevent itself being assimilated by the "art system" of the day - in a way to distance itself from the (conventions of) art for art's sake. Secondly, for the sake of this distancing it had to take a step outside of art, that is not only to change the matter and form of art, but also the matter and form the art takes from the extra-artistic reality. Thirdly, for the sake of this change of extra-artistic reality it had to work on the social transformation, on the emancipation from the social pathologies of the modern age - through art. Moreover, with an overt pretension to "fashion the world in accordance with aesthetic principles" - as Boris Groys, for instance, demonstrated so an indicative, yet somewhat particular example of the Russian avant-garde, and especially Kazimir Malevich - the historic avant-garde set for itself the goal of a total reordering of reality. Therefore, we can regard the avant-garde as, *mutatis mutandis*, a political project of universal emancipation.

■ Avangarda - iskorak iz muzeja u muzej. Pokušamo li sumirati ishod tog projekta, nađemo osporiti da avangarda nije odjelotvorila svoj poziv: totalno ustrojiti zbilju nije uspjelo njoj, nego konkurentskim političkim totalitarnim projektima koji su je, kako to biva kada jedan totalni zahtjev prevlada, suzbili u njenoj ambiciji društvene promjene - totalno preustrojenoj političkoj zbilji više nije trebao totalni preustroj zbilje umjetnošću. No nije ni uspjela istupiti iz umjetnosti. Bar em na djelomično. I to iz inherentnih razloga. Naime, ona je umjetnost koju je željela ostaviti iza sebe susretala u muzejskim zbirkama svoga vremena. Ograničenje političkom projektu umjetnosti nije predstavljalo toliko ustroj izvanumjetničke zbilje. Njoj su prepreka da istupi iz umjetnosti ponajprije tradicionalne umjetničke konvencije izložene u muzejskim zbirkama. Prije bilo kakve društvene promjene, one se je prema tome morala otereti zahtvu muzeja. Štoga je svoj ikonoklazam usmjerila ponajprije prema njemu. No, njegovom zahtvu nije izbjegla. Avangardnu umjetnost danas prepoznajemo kao historijsku pojavu iz postava muzeji, iz kataloga, kao stilske pravce i uzore, dakle posvema integriranu u tradiciju. Ipak neuspjeh njene borbe s muzejom nije potpun: "logika zbirke", vratimo li se ponovno Groysovim uvidima, promijenila je u toj izdaji svoje temeljno načelo - ako je prije skupljala djela koja su podržavala kanon, sada će skupljati djela koja donose novim naspram svega onoga što one čuva.

Na nastale logika normirana je dvjema načelima - 1. načelom inkluzije prema kojemu muzej teži sveobuhvatno predstaviti predmete iz egzomuzealne zbilje. 2. načelom prezentacije prema kojemu samo nekom predmetu dodjeljuje ulogu - budući da ne može arhivirati cjelokupnu egzomuzealnu zbilju - da stoji za sve druge predmete njegove vrste. Dakle, normativno muzej arhivira onaj predmet koji je 1. formalno različit od svih već arhiviranih i 2. materijalno jednak svim istovjetnima izvan arhiva. Ulaaskom u muzej taj predmet poprima nazlogd proturječan karakter: u muzeju on je neizmjereno vrijedan jer stoji za sve ono što još nije pohranjeno u arhivu, a prema egzomuzealnoj zbilji on nema poseban značaj jer je u njoj on samo jedan od više takvih istovjetnih predmeta. Moderna umjetnost, radeći na formalnoj različitosti i materijalnoj istovjetnosti (recimo pisane preimenovanom u umjetnički rad), upravo radi na tome normativnom zahtjevu muzeja. Inovacijski proces nadmaživanja između historijske avangarde, koja pokušava ostaviti za sobom umjetnost u muzeju, i muzeja, koji uspijeva spropirirati odmetničke pokušaje avangarde, postaje time generatorom povijesti: novo nastaje protiv arhiva, ali ulaaskom u arhiv. Odnosno logika arhiva postaje generatorom kulturne produkcije generičke povijesti univerzalne emancipacije.

■ The avant-garde - stepping outside a museum into a museum. If we try to give a summary of this project, we will not deny that the avant-garde failed to effectuate its calling: to totally found a reality was not its feat, but that of competing political totalitarian projects, that, once in power, constrained, as it is due to happen when one competing total claim gains an upper hand, its pretension to social transformation. Nor did the avant-garde succeed in ping-pong outside art. At least in part. For immediate reasons. Namely, the art it wanted to leave behind was found in the museum collections of the time. Limitations for a political project of art were not so much in the structure of extra-artistic reality. It was rather the traditional artistic conventions that presented an obstacle to its stepping outside art.

Consequently, prior to effecting a social change, it had to escape the strangle hold of the museum. So it directed its iconoclasm towards the latter. Its strangle hold, however, was not to be escaped. Today, we know the avant-garde art as a historical phenomenon from museum collections, from catalogues, as style formations and examples, therefore as entirely integrated into the tradition. However, its failure in the struggle with the museum is not complete: in the avant-garde's treasure of art the "logic of collection", to come back to Gray's insights¹, changed its underlying principle - if before it used to collect artworks that reaffirmed the canon, now it will collect artworks that bring novelty in comparison with all that is already archived in the collection.

And this newly created logic is governed by two principles - 1. the principle of inclusion in accordance with which the museum tends to exhaustively representing objects from the exomuseum reality, 2. the principle of presentation in accordance with which it - because of not being able to archive the entire exomuseum reality - assigns the function to an object to stand for all other objects of its kind. Thus, the museum normatively archives an object that is 1. formally different from all the archived ones and 2. materially identical to all of the same kind outside the museum. By entering the museum, this object assumes a seemingly contradictory character: in the museum it is infinitely valuable because it stands for all that is not in the museum, whereas in the exomuseum reality it has no extraordinary value because it is just one of many of its kind. Modern art, by working on the formal difference and material identity (say a basin being dubbed work of art), is working exactly towards this normative claim of the museum. Process of innovation through mutual overbidding between the historic avant-garde, that is intent on leaving behind the art in the museum, and the museum, that succeeds in co-opting the renegade attempts by the avant-garde, thus becomes the generator of history: the new is created against the archive only to enter the archive. That is, the logic of archive becomes the generator of the cultural production of the generic history of universal emancipation.

■ Energija - kako iz situacije do događaja? Kasnije će se još vratiti na uvide u strukturu logike zbirke, ali prije toga valja detaljnije razmotriti jednu drugu odliku historijskog javljanja procesa inovacije u muzeju. Suvremeni muzej začet je u 18. stoljeću diferencijacijom tzv. sobe s umjetninama na prirodoslovne, arheološke, umjetničke i znanstveno-tehničke zbirke. Čak su ti raznorodni predmeti u zbirkama ranijih stoljeća tvorili mikrokozam korelacija, tada započinje izmještanje važnosti pojedinačnih predmeta iz zbirke prema izvanjskoj zbiji, uz duboke popratne društvene i znanstvene promjene². Na svoj krajnji zamah to izmještanje dobit će konačnim ulaskom inovacijske logike u zbirke kada će zbirke predmete preuzimati procesom dekontekstualiziranja iz zbirke - ono što neće spadati u kontekst zbirke ulazi će u nju.

Ta je odlika avangarde značajna jer ukazuje na sudjelovanje procesa inovacije i umjetničkih procesa u procesima diferenciranja u modernu - pribjegneću li pojmovniku Brune Latoura - u umjetničko-znanstveno-društvenoj refleksiji koja dehidridizira odnose između prirode, ljudi i tehnike i u umjetničko-znanstveno-društvenoj proizvodnji koja hibridizira odnose između prirode, ljudi i tehnike. Čini mi se da su endogeni proces dekontekstualiziranja i egzogeni proces dehidridiziranja, i sad dolazim na problem odnosa dvaju pojmova stavljenih u naslov ovog teksta - energije i emergencije, onaj okvir u kojemu u teorijski diskurs ulazi pojam energije. Naime, čini mi se da se u njemu kristalizira odnos pojedinačnog djelatnika i društvenog sistema u njihovoj krajnjoj redukciji. Djelatnik je konačno reduciran u procesu diferenciranja na antropološki minimum biopolitičkog subjekta odnosno, pogotovo li se riješima, bioreduktu), društveni sustav konačno je reduciran na procesualni minimum logike kapitala. Odnos tako reduciranog djelatnika i tako reduciranog društvenog sustava postaje latentnim jamcem mogućnosti inovacije. Pretpostavka je, naime, da kada to dvoje dosegne krajnju saturaciju sistemskog djelovanja, nećemo razmjene između umjetnika koji stvara i arhivom sankcioniranog umjetničkog okvira u kojemu on stvara, oni će moći proizvesti ili onaj suvišak života ili onaj suvišak kapitala koji bi doveo do događaja koji će napraviti rez i preokret u situaciji. Pitanje emergencije energetski diskurs proizlazi iz avangarde sjetavši se, dakle, strategijom intervencije u saturiranu situaciju. Na potencijalnu disponiranost unutarnjeg odnosa djelatnika i sistema odgovor će moći jamčiti samo suverenim decisionizmom izvana. Tako u paradoksalnom obratu upravo onaj diskurs koji kreće od disponiranosti situacije za promjenu računa s odlukom koja izlazi iz situacije.

■ *Energy - how an event intervenes in a situation?* I'll return to the insights into the structure of the logic of collection, but before that, another characteristic of the historical emergence of the process of innovation should be examined closely. The contemporary museum was founded in the 18th century through the differentiation from the cabinet of curiosities into collections of natural, archaeological, artistic and scientific-technological objects. While in earlier centuries these heterogeneous objects formed a microcosm of correlations, at that moment a displacement of the importance of individual objects from the collection towards the communal reality commenced, leading to far-reaching social and scientific changes. However, this movement of dislocation will receive its full impetus only once the collection starts to appropriate objects through the process of decontextualising them from the collection - only the object that doesn't belong to the context of collection can enter into it. This characteristic of the avant-garde is of some importance because it beacons to the role of the process of innovation and of the artistic practices in the differentiation process in the modernity, that is - if we resort to the vocabulary proposed by Bruno Latour - in the artistic-scientific-social reflection that de-hybridises the relations between nature, technology and humans and in the artistic-scientific-social production that hybridises relations between nature, technology and humans.

It seems to me that the endogenous process of decontextualisation and the exogenous process of dehybridisation create, and now I come to the problem of the relation between the two concepts placed in the title of this text - energy and emergence, a frame where the concept of energy enters in the theoretical discourse. It is here that the relation of the individual agent and the social system in their final reduction is crystallised. Of the agent finally reduced in the process of differentiation to the anthropological minimum of the biopolitical subject (that is, if we are to put, bioreduct), of the social system finally reduced to the process minimum of the logic of capital. The relation of the agent and the social system thus reduced is a latest guarantee for the possibility of innovation. The presupposition is, namely, that when those two reach the extreme saturation of systemic functioning - say of the exchange between the artist that creates and the artistic framework she/he create in, as sanctioned by the archive - they will be able to create either that surplus of life or that surplus of capital that would lead to an event marking a break with or a turn in the situation. The energetic discourse, that was created in the wake of the avant-garde, will consequently resolve the question of emergence with the strategy of intervention in the situation. To the potential disposition of the inner relation between the agent and the system of power, it will be able to guarantee an answer only in the sovereign decisionism from the outside. Thus, in a paradoxical turn, it is the very discourse that presupposes the disposition of the situation for a change that counts on a decision that empties it from the situation.

02 globalizacija
kao muzeizacija
globalisation
as musealisation

■ Globalizacija - kulturni projekt. Politički zadatak većeg djela prethodnog stoljeća bila je transformacija društvene zbilje, i u njemu je sudjelovala avangarda kao kulturni projekt univerzalne političke emancipacije. No na kraju stoljeća taj zadatak odmičnuje novi vid političko-ekonomske emancipacije - globalna integracija svijeta. A ta promjena na političkom horizontu donosi obrat u paradigmatički proces emancipacije, a time i u uvjetima unutar kojih umjetnost kao sistem može strateški djelovati.

Naime, ako je polazište političke emancipacije svojedobno glasilo: valja emancipirati ljudski rod od uzroka društvene nepravde da bi se emancipiralo pojedinačne skupine od obespravljenosti, današnji transnacionalni politički procesi polaze od toga da valja emancipirati sve pojedinačne skupine ne bi li se neposredno i emancipirao ljudski rod. Projekt univerzalne emancipacije zamijenio je projekt partikularne emancipacije, a procese nalaženja novog univerzalnog političkog subjekta zamijenio je nalaženje novih partikularnih kulturnih subjekata. Stoga je globalizacija eminentno

■ Globalisation - a cultural project. The political task of the greater part of the last century was the transformation of social reality, and the avant-garde participated in it as a cultural project of universal political emancipation. At the end of the century, however, this task is replaced by a new kind of political-economic emergence - by the global integration of the world. And this change on the political horizon entails a shift in the paradigm of emancipation process, and a concomitant shift in the conditions art as a system can strategically act in. That is, if the starting ground for the political emancipation used to be human kind should be emancipated from the cause of social injustice in order for all individual groups to be emancipated from the injustice, the transnational political processes of today assume that all the individual groups should be emancipated first in order for human kind to be emancipated in the end. The project of universal emancipation is replaced by the project of particular emancipation, and the processes of inventing a new universal political subject is replaced by the invention of new particular political subjects. This is why globalisation is eminently a process of cultural innovation. Let me explain in detail what I mean by this.

■ Kulturalizacija politike - muzealna logika van muzeja. Čini se da taj politički proces kulturne inovacije počiva na dva pravila koja su simetrična pravilima inkubacije i prezentacije kojima se vodi muzej: 1. ekspanzija koja nastoji zahvatiti što veći broj različitih nacionalnih i transnacionalnih zajednica na što većem globalnom teritoriju, 2. reprezentacija koja nastoji omogućiti jednako sudjelovanje u upravljanju procesima ekspanzije. I kao što je muzej formalnom inovacijom u avangardnoj umjetnosti razrješavao proturječje u objektu koji nije u arhivu a u njega ulazi, tako i globalizacija inovacijom novih kulturnih subjekata nastoji razriješiti napon u subjektu koji se razlikuje od onih u procesu globalizacije, a ulazi u njega.

Na dok je inovacija prije dekontekstualizirala objekt od arhiva, ona sada rekontekstualizira subjekt u kulturne razlike unutar globalne zajednice. One tako - kako pokazuju sociolozi poput Ulricha Becka - proizvodi hibridna iskustva kao što su tzv. paralelne biografije, multiplicita identitete u pojedincu, disocijira ga od starih nacionalnih solidarnosti i uključuje istodobno u različite transnacionalne identitete prema njegovim širekulturnim odlikama govora, životnog stila, razonode, i sl.

5. Obitrno na takvu inherentnu kulturnu logiku globalizacije moguće je ustvrditi da je ona svojevrsno koloniziranje egzozmuzealnog prostora muzealnom logikom, muzealiziranje društvene zbilje. Time model avangarde kao kulturnog projekta univerzalne političke emancipacije danas dobiva konkurenciju u političkom projektu partikularne kulturne emancipacije u vidu globalizacije. A njenu strategiju da potencijalnu disponiranost za transformaciju paradoksalno jamči suverenim decizionizmom, zamjenjuje kulturna strategija aktivne disponiranosti novih subjekata za samopredstavljanjem u globalnom muzeju kulturnih razlika. Novi kulturni subjekti upućeni su, ne bi li zajamčili svoje sudjelovanje u globalizacijskim kulturnim procesima, na tautološko ukazivanje svoje različitosti 4. Dakle, ne strategija biopolitičke redukcije, nego strategija kulturne reprodukcije. Ne čudi stoga što pojim energije ulazi u popularni kulturno-teorijski diskurs ili kroz predodžbu biološke reprodukcije kulture u vidu tribalizacije u tehnokulturi, ili u vidu evolucionizma u društvenim znanostima, odnosno kroz hipostaziranje kulturne reprodukcije života transgeneričkim učincima biotehnologije.

■ **Culturalisation of politics - museal logic outside the museum.** It appears that the political process of cultural innovation is based on two rules that are symmetric to those of inclusion and presentation that regulate the functioning of the museum: 1. expansion that strives to include as many different national and transnational communities as possible on as great global territory as possible, and 2. representation that strives to enable an equal participation in the processes of expansion. And just as the museum availed itself of the formal innovation in the avant-garde art to resolve the contradiction in the object that is not included in the archive yet enters into it, globalisation avails itself of the innovation of new cultural subjects to resolve the tension in subjects who are different to those already taking part in the process of globalisation yet about to enter into it.

While before the innovation decontextualised the object from the archive, now it recontextualises the subject in the cultural differences within the global community. Thus it - as demonstrated by the sociologists such as Ulrich Beck - produces hybrid experiences in form of so-called parallel biographies, multiplies identities within an individual, dissociates her/him from her/his old national solidarities and includes her/him into various transnational identities in accordance with their broader cultural dispositions (language, life style, pastimes, etc.). Considering this inherent cultural logic of globalisation, one could claim that it is a kind of colonisation of the exomuseal space with museal logic, a kind of musealisation of the social reality. Herewith the model of the avant-garde as a cultural project of universal political emancipation finds nowadays a competitor in a political project of the particular cultural emancipation in the guise of globalisation. And its strategy to paradoxically guarantee the potential disposition for the transformation by sovereign decisionism is supplanted by the cultural strategy of active disposition of new subjects for self-representation in the global museum of cultural differences. New cultural subjects, in order to guarantee their participation in the cultural processes of globalisation, have to resort to the tautological indication of their difference⁴. So, not to the strategy of biopolitical reduction, but rather to the strategy of cultural reproduction. No wonder then that the concept of energy finds its way into the cultural-theoretical discourse either through the representation of biological reproduction of culture in the guise of tribalisation in techno culture or in the guise of evolutionism in the social sciences, or through the hypostasis of cultural reproduction of life in the guise of transgeneric effects of biotechnology.

□ muzej
protiv muzeja
museum
against museum

Ako je historijska avangarda povlačenjem u muzej pred konkurencijskim totalitarnim projektima povukla za sobom i umjetničke strategije reflektiranja društvene zbilje u muzej, danas su umjetničke strategije zbog muzealne logike egzozmuzealnog prostora prisiljene na daljnji uzmak. Naime, suočene s dilemom predstavljati one besprizorne društvene činjenice koje još nisu predstavljene u velikom muzeju globalnog tržišta te ih time uvesti u kulturnu logiku svjetskog tržišta umjetnosti i lišiti ih emancipatornog potencijala njihove besprizornosti zbog koje i jesu privlačne muzejским postavima; ili predstavljati one (ne)avangardne transgresije koje je muzej već a priori isključio, odnosno predstavljati već predstavljano tout court. Ili ne čudi što upravo dvije vrste muzealnog predstavljanja dobivaju globalnu konjunkturu: predstavljanje besprizorne umjetnosti, recimo, Istočne Europe, ili predstavljanje bogatih zbirki promatnih remekdjela. Muzej, dakle, kao egzotična soba čuda ili kao theme park. Umjetnici kao psi koji grizu i vandali koji se opiru ulesku u muzej ili umjetnici koji plastificiraju ili balzamiraju. Dakle, muzej je pred dvostrukom ucjenom: ili reproducirati muzealnu logiku ili reproducirati produkciju velikog muzeja društvene zbilje. Suvremena umjetnost stješnjena je između univerzalne utopije avangarde i partikularne pantopije spektakla. A između potencijalne disponiranosti za događaj i aktivne disponiranosti za ponavljanje, ona - potencijalno indisponirana poput Bartlebya, junaka eponimne Melvilleove pripovjeticke - ne bira.

If the historic avant-garde is its withdrawal into the museum before the competing totalitarian projects took along the artistic strategies of reflecting the social reality, the artistic strategies of today facing the museal logic of the enomuseal reality are forced to take another step back. That is, facing the dilemma whether to present those un(re)presentable social facts that are still not presented in the great museum of global market, thereby introducing them in the cultural logic of the world art market and stripping them of the emancipatory potential of their un(re)presentability that makes them interesting for the museum collectors in the first place; or to present those (neo)avant-garde transgressions that the museum already appropriated, that is the already presented lost court. (No wonder that these days two forms of exhibition experience a global economic success: either presentation of the un(re)presentable art, say from East Europe, or presentation of rich collections of famed masterpieces. So, the museum is either a chamber of curiosities or a theme park. Artists either as dogs that bite and scandals that refuse to enter the museum or as platinators or embalmers). Museum is thus facing a double criterion: either to reproduce museal logic or to reproduce the production of the great museum of social reality.

Contemporary art is straitened between the universal utopia of the avant-garde and the particular dystopia of the spectacle. And between the potential disposition for the event and the active disposition for repetition, it - potentially indisposed like Bartleby, hero of Melville's eponymous story - refrains from chasing.

iduću prema mrtvi -
kad učinak prethodi uzroku
- avantgarda i njenih ostaci
u suvremenom plesu.
piše: märten spångberg

24 stranica

and he walked towards the net -
when the effect precedes its cause
- the avantgarde and its leftovers in
contemporary dance.
by: märten spångberg

24 page

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1 Meg Stuart 2 Meg Stuart: Appetite 3 Jérôme Bel 4 Jérôme Bel: The Last Performance 5 Jérôme Bel: Jérôme Bel



Neki kritičari skloni su optužiti umjetnost da nije nova. "Šta smo to već vidjeli sedamdesetih", ili "Ham June Pak napisao je to još 1963.", kao da mi jedino ili da se trebamo dići njihov nezamjer. Na nije li umjetno naugodno čuti nekoga kao s ponosom izjavljuju da je video nekoga da se razbija u gascioniji još 1996? Intelektualni gledatelji uživaju je onaj koji doživljava razlike, onaj koji je u stranju protumačio nešto što izgleda isto kao nešto drugo, staro ili novo, što se već smatra najprirodnijem. Kad Roland Barthes pise o smrti autora, pise je jasno da u tekstu ili umjetničkom djelu novo više nije djelo nego bristat. Črtalet napretno njenja gascija, svaki put kad otvori knjigu, svaki put kad se suoči s umjetničkim djelom on se suočava s novim tekstom. Što god umjetničko djelo o nama mislio i kakvu nam namjenu nalazio u sudonoa je s onim što mi o njemu mislimo i kakvu mu namjenu nalazimo: svaka je stabilnost privremena i lokalna. Drugim riječima, da citiramo manje poznatoga grčkog filozofa: "U istu rjeuku nemoguće je ući i jednom, a kamoli dvaput", što znači da preklapi umjetnika što ponavlja povijest isto je kao i objavliti vlastitu nesposobnost predviđavanja. Riječima Rolanda Barthesa: "Nema drugog vremena osim vremena izjave i svaki je tekst živući napisi ovdje i sada". [1] Sjedini se, video sam intervju s filmarom nedjeljom Janom Fabriom: i pogledio upitni ga za njegov stav o kazalištu post-main-stream-a - pitajući je možda navije, ali bar je bilo iskreno. Dobio me umjetnik pogledio i rekao: "Ja sam pogledao avangardist, na lahim se". Možem reći, zapravo me to - mislio sam je avangarda pojmi na koji se više nismo usudili ni pomisliti, a kamoli prepoznati ga. Još nisam shvatio odgovor Jana Fabria, no još je zanimljivije pitao zašto je riječ avangarda tako primamljiva. Posljednjih nekoliko godina s podtekstom (sajam i midije), izgleda se u znak udnoosti brisanja njezina nasljeđa uspoređ s političkom za novom načinom koje se najčešće traži kroz refleksiju šestdesetih.

U nastavi za vrijeme održavanja Springdasea 1999. o iznenađenju zanimanja za sedesete i Judson Church. Mog Stuart izjavila je da dinasti ples ovo razdoblje shvata s poprilično romantične točke gledišta, bavi se potrebom za kritičnim stavom. Konstatirao je možda Judson Church kao strategiju obrane vlastitoga rada, a da namo predložio apoziti s razdobljem o kojemu je riječ, ili je možda našu odvratu se prema prošlosti, na kako bismo sami sebe povisili, nego kako bismo mogli artikulirati izjednačujući jezikom one čine se danas moramo pozabaviti kad je riječ o nama samima, ali i public? Shvaćanje "avangardnih" pokreta s vremenom su se, kao što je i logično, mijetale, i tijekom cijele rjevoje povijesti moćnija poziti kako se avangardisti koristio manje više svaki ekspresivni pokret, kao i neki ideološki, politički ili kulturni izrazi stavovi. U svakom slučaju može se reći da postoje udiove vore s provokacijom i subverzijom, njevano o pozitivnim i negativnim aspektima. Prije samo nekoliko godina, 1996, Donald Kuiper, profesor povijesti umjetnosti na Doherty sveučilištu u New Yorku, pite da "Avangarda označava potjeđu adolesecencije nad prethodno, preislaga djeteta-umjetnika nad obitelji - istinski humanim i istinski kreativnim - čovjekom" [2]. Ito a jedne strane suvremi naslome Janu kako je vrijeme da prestane biti balavac i odostao, a s druge pak da se profesor Kuiper ne snalazi s knjižarni napisima poslije 1960. Kuiper nastavlja, "Avangardist je pojede smrt i ubojstva nad životom i ljubavlju" [3], a ja du si to dopusti mali smjelak, pravejdu se sile Johna Lennona i Yoko Ono kako sjede na svojem bračnom krevetu okruženi revirima i ljubavi mi, me i opet mi, ili, tu osuđeni braćak naitosot, podasidim i mali savjet s potpisom Johna Cagea. Ova drama, međutim, jest potvita života, a ne pokajati se se iz kaja stvori red niti da se potlošće shvataje, nego tek način pristupa životu koji živimo i koji je jako izvstan jednom kada mu s puta uklonite vlastiti mozak i budnje i pustite ga da se odvija prema vlastitu naklonosti. [4] Avangardist

Some critics tend to accuse art-works of not being new. "Well, we've seen this already in the '60s" or "Ham June Pak did that in 1963", as if they were there or their conscious experience were something to admire. But isn't it really embarrassing to hear somebody proudly announce having seen somebody do this a left around 1996. The clever speaker is rather the one who experiences differences, who can integrate what looks the same as something else, be it new or old.

When Roland Barthes writes about the death of the author it is quite clear that what is new is a text or a work of art is no longer the work itself but the reader. The reader is constantly changing position, every time he opens his book, every time he is confronted with a work of art he is confronted with a new text. Whatever a work of art makes of us and how it makes use of us is continuously negotiated with what we make of it and how we make use of it: any stability is temporary and local. Or in other words, quoting some less known Greek philosopher: "You can never step into the same river once, never mind twice", meaning that to research an artist the repeating history is to announce one's own incapacity for re-reading, in Roland Barthes' words: "There is no other time than that of the enunciation and every text is eternally written here and now." [1] I recall conducting an interview with the Finnish director Jan Faber, making the mistake of asking for his opinion on the post-main-stream theatre - perhaps a very naïve question but it was at least an honest one. The artist looked at me and said "In the last avant-garde, and I'm not joking." I must say I was a bit astonished as I thought the avant-garde was a term we didn't even dare to think of anymore and were certainly not expecting any card-carrying members. It is still difficult to understand Jan Faber's answer but what is more interesting is how and why the word avant-garde is so appealing. With a love-hate subtext, the last few years proved it necessary to wipe out the heritage, at the same time looking for a new version of it, usually sought for through a reification of the '60s. In a discussion during the Springdase festival 1999, on the recent interest in the '60s and the Judson Church, May Stuart stated that since today is essential, this period has a rather romantic point of view, addressing a need for a more critical position.

Are we perhaps using the Judson Church as a strategy for defending our work without having enough knowledge of the period in question, or is it necessary to look back into history, not to confirm ourselves, but to be able to articulate in a shared language what it is that we today need to open into something else? Izjednačujući umjetničke djelatnosti u dvadesetom stoljeću. Prvi, takozvana povijesna avangarda bavlja se tijekom prvih dvadeset godina, a temelji se na kritici umjetničkih konvencija. Srednje je pokreta u Francuskoj, a sredinji je čovjek Marcel Duchamp, koji se svojim redefiniranjem tabuova suprotstavio konvencijama onoga što umjetnost može i što treba biti. Postoje, naravno, i drugi oblici koji se mogu ustiti u povijest avangarde: obijavio ga dade, naski konstruktivizam ad. No najzanimljivije je dvostruka kritika, na formalnoj razini onoga što tvori umjetničko djelo i na drugu, društveno-političku funkciju umjetničke djelatnosti. Druga avangarda, ili neavangarda, koja se velikim dijelom iskazuje na Duchampu i dalje, ustano je povezana s New Yorkom i sedesetima, godinama koje su se, podjednako bavile dvostrukom kritičkom formom i društveno-političke referencijalnosti: prva kroz minimalizam i istraživanje temelja njihovih proizvodnih izbora, a druga neposredno i performansima koji su prelazili granice između znakla i označitelja, izvođača i gledatelja, umjetnosti i svakodnevnog života.

Že obe je razdoblja, međutim, znakovite činjenice da se radikalno primijenili poimanje umjetnosti. Nakon Duchampove "Fontane" umjetnost više nije bila stvar, "Gotbjeve gubak" Franka Pijeta umjetnost se promijenila, nakon "Okačijela" Carolee Schneemann umjetnost više nije bila prepoznatljiva. No što se dogodilo poslije toga... Poznata je Marxova izreka da je prva revolucija uvijek tragedija, a druga farsa. Maleni poznati predstavljaju činjenicu da je tragedija uvijek žalostiva i drugi čin, a kojemu su zajednika rješenja: dobiti farsa mora taci u nastavcima, i gledatelj mora u nju po približi uslikati i iz nje isključiti bez osjećaja gubitka ili odvajanja. Neavangardni pokret, koji se smatra farsom, baje već predugo i zaljepio se za umjetnost kao preživjela, bljutava zvakača guma. Vade li nas možda još njegov svijet, čak i odsko su postmodernizmom i pop-kultura prikupljaju subjekt, autentičnost, a nedavno i sjelo, jednim brzim i



impulzivnim i nemirnim? Godine 1970. Lou Reed i Velvet Underground pjevali su: „Ja vjerujem da je čovjek ono što zamjećuje / Ono što dolazi bolje je od onoga što je bio prije.“ Popkultura bavi se subjektivnim i etirizira da "Tijelo ne može odrediti unu da misli, niti može um odrediti tijelo da se može niti da počiva, niti biti drugo, ako ista drugo upotre postati" (Spinosa, Erika, III, stavak 2), ne dok god se mijenja, bar nam ne može biti desetine. Da je Velvet Underground dobio šansu da vladu svijetovnih avantgarda bila povijesna činjenica baš kao i pami stroj, no čini se da se revolucionarna strasa koja je djelovala u prvoj fazi ne bi ostala svoga dala. Pjesmu Velvet Undergrounda moguće je tumačiti i pristupivši joj kao simptomu načina na koji kaski kapitalizam prisiljava, inkorporira i troši pristupašnost i besprijekorne svjetovnosti i pretvara ih u komadiri dak kao tekak i to s takvim apertom da je subverzivni impuls pristupašnosti i već tada postao nemoguć, ili će u sedamdesetima to postati, ili kao što je rekao Philip Auslander, nema više kulturnih granica koje se mogu prijeti u "nalogič beskonačnom horizontu multinacionalnog kapitalizma." (8)

Naravno, nije moguće mijenjati povijest, ali to ne znači da se prema njoj ne možemo odnositi s malo ironičnog odnosa. "Ono čemu nije - kao što prigovara postavlja hermeneutika - prečesto i nazivno dosmisljenjivanje, niti - kao što protostavlja utpisani - budućnost i njegovo predviđanje - nego ono sada i danas." (8)

Malo kasnije, 1971, David Bowie objavio je pjesmu "Andy Warhol" na albumu Hunky Dory. Bowie je na ovoj poznoj u super cool pop snimci, a zvukao je poput konstantne utlaganog šminkera. Snimka i miksanje zvučali su kao snova sniv verzija koju nemozrebno popjevali ili pričališavši, a u pjesmi se nalaze sljedeći stihovi:

Andy Warhol looks a scream
Hang him on my wall

Andy Warhol, Silver screen
Can't tell them apart at all
(David Bowie: Andy Warhol)

Duže ikone popa u jednoj slici, slika u kojoj se autentičnost i biografija, umjetnost i kazivanja stasaju poput izvještanja Ronalda Reagana i Chat, s knjižicom imate i kiblončevićem. Rezultat nije bio historično curenje koje se bori s naprkladnim predstavljanjem. Umjesto toga, to je komično poremećeno priznanje nečega što je Leo Bersani ukratko opisao kao pojmanje estetike kao razmishljivog poremećaja percipiranja. Ujao i skladan objekt postaje znerjeno predstavljen objekt, on previde postoji u jeziku kao sladak svijolik stvarnosti.

Objekt filarski i gori percipira te ova odjekuje nabojem ulaznog libida, dok lijevi objekt produktivno zbunjuje predstavljanje i teta ga u postelja preispajanje, a uzviđeno je neuspješno predstavljanje, bolni manjak stvarnosti koja je također razasprava navala libidinalne energije.

Vraćajući se izjavi Jaa Fatmaa, možemo se zapitati što se događa s libidinalnom energijom kad besjerna dešista to prestane biti. Možemo li brdići da umjetnik koji odrasta, ako je to uopće moguće locosimo se na Donaldu Kuspitu, tijekom razdoblja avantgarde odrasta u reakcionara u korist vlastitih, sada paseli, subverzivnih ideja i ideala. Možemo li to adekvatno irog komarne avantgarde namjeto sjenu gođine, onđe gde smo nekoć mogli naznati filmek-dielo tako mrsko Ansaldo?

Ako je avantgarda, kao što tvrdi Kuspit, pobeda adolescencije nad znošidom, to znači da se "novi" avantgarda umjetnost odbiva unidavajući starija generacije avantgarde i tako naprova po definiciji pjeperma vlastitu utopiju. Ona se pretvara u strogo evolucijskoma mašinerija, gdje umjetnička dale postaje dijelom najeperija i tofina mladosti i gdje je definicijska opsejja, na neki način izopadna forma - ili agresivni



to say to ourselves as well as to the spectators.

The understandings of "avant-garde" movements have naturally changed over time, and throughout their existence we can see how they have been utilized by more or less any movement of expression, as well as a number of ideological, political or culturally correct positions. Well, to the extent that there have been detectable connections of provocation and subversion, indifferent to positive or negative connotations.

As late as 1966, Donald Kuspit, professor of art history at the State University of New York, writes: "avant-garde art signifies the victory of adolescence over maturity, of the oversized child-artist over the fully grown - truly human and truly creative-man" (2), which on the one hand suggests to little Joe that it's time to let go of his pickie, or plainly grow up, and on the other that Professor Kuspit has problems with books published after 1960. Kuspit continues, "(Avant-garde) is the victory of death and murder over life and love" (3) and I allow myself a slight smile, remembering an image of John Lennon and Yoko Ono sitting in their wedding bed surrounded by journalists, proclaiming peace, peace and more peace. Or, with a sunny touch of naivety, a word of advice signed John Cope.

This play, however, is an affirmation of life, not an attempt to bring order out of chaos nor to suggest improvements on creation, but simply a way of working up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord. (4)

Two periods of artistic production in the twentieth-century can claim the title of the avant-garde. The first, the so-called historic avant-garde, raging during the first twenty years and based on a critique of the conventions of art. The movement is based in France and the central person to Marcel Duchamp, who questioned the conventions of what art can and should be with his ready-mades. There are of course others formations that can be included in the historic avant-garde, activities around dada, the Russian constructivists and others. What is of importance is a double criticism, on a formal level of what constitutes an art-work and on the other what is the socio-



marzizam - stvarnog avangardnog američka, potpis američka. Otpaite za posvećenost, madžim, 'novi' avangard prikrivaju klišeu-etički stav, primitivno upovjerenje u šok i provokaciju.

Glazba da ljudi više ne vjeruju u juraku. I vragu i ljudu! Ti je, Maxe, vlast (kao i njihove jurake). (Roger Vard u Polybijskom Mautu)

Uvijek obo u ma umu kako možemo nazvati posljednjih nekoliko godina europskog popa i njegove opsjednutost avangardom i bezosudnosti? Pa, ni ne možemo niti niti, pogotovo niti novoga - uvijek čemo se samo oslanjati na povest. A jedna izvedba više može biti izvedena izvedena je problematizirani avangardni stavovi. Na možda postoji konvencionalno tijelo koje može kritizirati ovakvo ponašanje gdje se umjetničko tijelo amfiktalno neovlađano a bilo kakvim eksternim kriterijima i više ne poštuje izvanjske zahtjeve nego je zastavljano vlastitim mutacijama i mogućnostima, i prisiljeno vlastito tijelo kasku-živu od napetosti i življenja. Umjetničko tijelo koje je kritično prema vlastitoj opasnosti, ne prema kritičnoj oblici i institucijama nego ponaša kritiku, gdje je gledatelj posrtao ključno pitanje dala, pa i sam njegov subjekt. Razapetostima i trih avangardni- val, kompozicijom govoreći, koji su temelj, ima kritiku kritike, i. kritika umjetničkog. Mele žrtvena popa kao emocionalno upotrebljivo i umjetnika kao društvenog položaja? Ako je pjesa u posljednjih dvadeset godina proganjala avangarda, otprije nekoliko godina pobor je polovito vlastitu nastajanje. U "Posljednja predstava" jeromeš šla pjesni umjetničkoga djela nalazi se u sredini. Biti doslovne predstave povijesti olesa, pjesa koji se bavi biografijom i originalnosti, ali knjižarnim visoke i pop-kulture kao rezultat. Mele nastaje istraživanje djela nego načini na koje se tijelo predstavlja. "Posljednja predstava" izvrsna su osame što i sama jest - umjetničko djelo - svaki do je to osame što (dosta želimo i sa njima alternative. Želimo istinu, želimo je jesti, a uzbikom, ali Jeromeš bit više nam nadom budnjom za lijem i skladnim objektom koji graniči postoji u ljudu

Political function of artistic activity.

The second avant-garde, or the neo avant-garde relying to a large extent on Duchamp et al. is directly related to New York and the '60s, a period equally occupied with a twofold critique of formalist and socio-political referentiality. First through minimalism and an investigation of the fundaments of the respective expressions, and second by happenings and performances crossing the conventions between sign and signifier, performer and spectator, or art and everyday life.

What was significant for both periods was, however, that they radically changed the understanding of art. After Duchamp's fountain, art was no longer what it used to be, after Frank Stella's "Tetty Toot", art changed, and after Carolee Schneemann's "Up/Body" art was no longer recognizable. But what happened after that...

A well known expression by Marx: the first revolution is always a tragedy, the second a farce. A little problem is that tragedy needs part two, where the engine is salvaged. Farce, however, has to become a sequel, where the spectator can jump in and out without any sensation of loss or detachment. The neo avant-garde movement, regarded as a farce, has lived for far too long and clings to art as an old ladies' chewing gum. Are we perhaps still under its cast, even after postmodernism and pop-culture have finished off the subject, authenticity and recently even the body, with a shotgun aimed from the hip?

In 1970, Leo Klee and the Velvet Underground sang "I do believe, you are what you perceive / What comes is better, than what came before." Pop-culture looks at the subject, and finds out that "The body cannot determine the mind to thought, neither can the mind determine the body to motion nor rest, nor to anything else, if there be anything else" (Spinoza, Ethics, III, Prop. 2), but as long as we change, we will at least not get bored. If the Velvet Underground had had the chance to rule the world, the avant-garde would have been as much a historical fact as the steam-engine, but it seems that the revolutionary crowd active in the first phase can't let go of their baby. Another interpretation of the Velvet Underground song might be to approach it as a symptom of how late capitalism appropriates, incorporates, and consumes transgression, and last-boy attitudes into

automotive club with such an appetite that the salvific impact of transgression has, or in 1970 would, become impossible. Or as Philip Auslander put it, there are no longer any cultural limits to transgression in the "seemingly limitless horizon of multinational capitalism." [35] Of course there's no chance to cut in history but that doesn't mean we can't treat it with some ironic distance, "what matters is not-as hermeneutic presuppositions - the past and its updating, nor - as epistemologic presuppositions - the future and its prefiguring - but the here and now." [36]

A little later, in 1971, David Bowie released the song "Andy Warhol", featured on the album *Rocky Dory*. Bowie posing on the cover in a supercool pop outfit, standing like a trophy, habitually always stoned, dandy. Recorded and mixed like a new draft without any need to clean up or put through filters, presenting the following lyrics:

Andy Warhol looks a scream
Hang him on my wall
Andy Warhol, Silver screen
Can't tell them apart at all
(David Bowie: Andy Warhol)

Two pop icons in one image, an image where authenticity and biography, artwork and charisma blur like a mix of Ronald Reagan and Cher, add a slice of time and an umbrella. What comes out is not a hysterical giggle weeping with the inadequacies of representation, instead it is a comically deranged confession to what Leo Bersani has commented as a notion of perfection as a masochistic disturbance of perception. Where the beautifully proportioned object is an object excessively perceived, it over-excess in language as a sweet excess of reality. The object fixates and loses perception into repeating with a charge of invaded libido, whereas the beautiful object productively perplexes presentation into perfect over-spilling, and where the sublime is a failure of presentation, a painful lack of reality which is also a joyous rush of libidinal energy.

Coming back to Jan Fabre's statement, one can wonder what happens to this libidinal energy when a bad boy isn't a bad-boy anymore. Could one argue that the artist, so to say, growing up, if it

is possible (referring to Donald Kuspit), during an avant-garde epoch is growing up to become a reactionary in favour of his own, new past, subversive ideas and ideals. Can we see a shadow of bitterness, behind the adolescent smile of the avant-garde, where we can discern the Nietzschean that was so harmful to Artur? If the avant-garde, as Kuspit argues, is adolescence's victory over nature it implies that the 'new' avant-garde art sustains itself by destroying older generations of the avant-garde, and thus finally by definition prepares for its own destruction.

It transforms into a strict evolutionary machinery, where the artwork becomes part of a competition in a trophy of youth, and where the defensive obsession, a somehow perverted form - or aggressive masochism - of the ageing 'avant-garde' artist is fully pertinent. The accusation of a possessive position, however, renders a naive stoic behaviour to the 'new' avant-garde, a primitive belief in shock or provocation.

They say people don't believe in heroes anymore. Well, damn them! You and me, Max, we're gonna give 'em back their heroes. (Roger Ward in Mad Max)

With this notion in mind, how can we understand the last few years of European dance and its obsession with the avant-garde and the '60s? Well, we can't say anything, and it will certainly not be new, but will always rely on history. And the only performance that can be performed is a mix of re-modified avant-garde attitudes. But perhaps there is a choreographed body that can criticize this notion where the art work is articulated independently of any aesthetic criteria, no longer obeying external demands but intoxicated by its own mutations and possibilities, producing its own score made up of tension and friction. An artwork critical of its own appearance, not a transgression of common sense or inhibition but of the critique, where the spectator has become the key issue of the work, if not its very subject. Can we discern a third avant-garde wave, with a commodity enforcement, that has in its brain a critique of the critique, i. e. a critique of the artwork conceived as an emotional embodiment, and of the artist as a social position? If over the last twenty years dance has been haunted by the avant-garde, it has in the last couple of years started to respect its heritage. In The Last Performance by Jérôme Bel, the notion of the

art-work itself is at the centre. But is literally revealing dance history, and its preoccupation with biography and originality. But, mixing high- and pop-culture, the result is not an investigation of the body, but the ways in which the body is being represented. The Last Performance insists that what it is - an art-work - is what we really want, and that there is no alternative choice. We want the truth, and we want to eat it, with delight, but Jérôme Bel is offering our desire for a beautifully performed object existing in language as a sweet excess of reality. There is, as a matter of fact, nothing there, but it is not empty. Nothing takes place, in the sense of addressing the spectator, the expected field of a play between the signifier and the signified seems to erode, or becomes void, and the consequence is that one cannot interpret the performance on a semiotic basis, but can only negotiate with it on a discursive level.

"The Last Performance", can be understood as a re-reading or almost a translation of Roland Barthes' essay "The Death of The Author". Barthes writes:

Linguistically, the author is never more than the instance writing, just as the I is nothing more than the instance saying. I, language knows a 'subject', not a 'person', and this subject, empty outside of the very association which defines it, suffices to make language 'hold together', suffices, that is to say, exhausts it. [7]

Through repetition and exhaustion of avatars, playing around with identity and charisma, with capability and technique, as well as with a choreographic re-writing when the last performer is repeating a role 'borrowed' from Susanne Linke, Bel is almost quoting Barthes. "The birth of the reader must be at the cost of the death of the author", and as a matter of fact there is not one author, i.e. Jérôme Bel (although he might be recognized as an editor), but only readers, who write the text in the instant of experiencing it. The last activity on stage is a mallemus announcing the name of the spectators who have pre-booked their ticket.

To follow Peggy Phelan's comprehension of performance, Bel's piece again becomes a rewriting, and one that provides a social critique. Phelan writes: "Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once

it does so, it becomes something other than performance". [8] Performance denies an economy of representation and eludes regulation and control. Performance must be understood as something becoming itself through disappearance. The disappearance of the object is fundamental to performance; it renews and repeats the disappearance of the subject who longs always to be remembered. The ontology of performance as non-reproducible, however, implies a critique of the hierarchies of logocentrism, as well as of language itself. The promise evoked by performance is its value what is lost, not the meaning but the value of what cannot be reproduced. Performance begins with the knowledge of its own failure, that it cannot be achieved. [9]

Thus, rather than dealing with the presence of the body, Jérôme Bel argues that the body is continuously disappearing. It never is but it always becomes.

Phelan's definition is appealing since it verifies performance as an ontological level and not as defined through a method of exchange between sender and receiver. Phelan on the one hand gives performance a very broad definition, but on the other in her discourse narrows it down to more or less theatrical representations, with a clear binary opposition between performer and spectator, without pointing to more conventional theatre and concert dance. In particular, choreographic work with no clearly expressed narratives should be included here.

Phelan is furthermore threatening the hierarchical position of writing over other semiotic systems, which of course puts performance in an agreeable position for the exegetical and an equally uncomfortable one for the critic.

Apart from a statement critical of documentation, archive and reconstruction, her discourse has problems distinguishing performance from any other human activity as long as its basis is a will to communicate. Well yes, writing and text are not one and the same thing, and performance doesn't provide a secondary medium, such as text, dance, scores or call-and-response, but is there really such a difference, and is the difference in that case ontological?

Perform, therefore I exist. [10]

Following Phelan's concept on the level of expression, it seems that performance can provide a



kao slepi sonda stvarnosti. Ali, zapravo, nema ničega, ali to se čini da je prisutno. Nijma se zaprima mjesto, a umaku da se obzira gledatelj, oblikovan polje međutim između izvođača i očekanoga naizgled se oblikuje, ali porcije nijema, a kao posljedica nje moguće tumači izvedba na općoj bazi, nje se s njom malo komunicira samo na razini diskursa. "Posljednju predstavu" možemo shvatiti kao predstavljanje ili govor kao govor esejja Rolanda Barthesa "Smrti autora". Barthes pise:

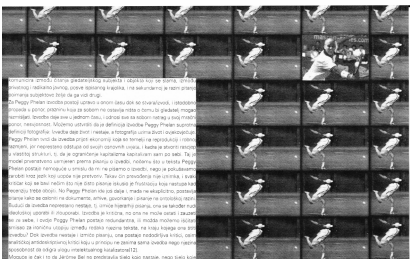
Lingvistički gledano, autor nikad nije više od slušaja koji pise, kao što je nije ništa više od slušaja koji govori: je još poznaje 'subjekt', a ne 'osobu', i taj subjekt, čitava ispranost od svake izjave koja ga definiše, dovoljan je da je svak odriče 'na skupštini' dovoljan je, dakle govoru ga ispunjava. [7] Kratko ponavljanje i ispravljanje terdno, igraje s identitetom i kaznom, sposobnosti i tehnikom, kao i s konotativnim preispitivanjem kad čini izvođača ponavljače solo 'posuđen' od Susanne Linke. Bel gotovo da citira Barthesa: "rođenje čitatelja mora se dogoditi na tragu smrti autora" i ne postoji samo jedan autor, tj. Jérôme Bel (kao ga možemo prepoznati kao urednika), nego tek čitatelj koji pise tekstu u trenutku dok ga doživljava. Posljednju aktivnost na pozornici predstavlja izgovor imena gledatelja koji su rezervirali karte. Sljedećim u shvaćanju izvedbe Peggy Phelan, Belovo djelo iznova postaje preispitano, djelo koje također nudi kritiku društva. Ona koji: "izvedba nije moguća spasi, zabilježiti, dokumentirati, on ne može ni na koji način sudjelovati u cirkulaciji predstavljanja predstava: jednom kad se to dogodi, one postaje nešto drugo". [8]

Izvedba odriče ekonomiju reprodukcije i izmiče regulaciji i kontroli. Izvedba se može shvatiti kao nešto što poprima svoju bit kraj nestajanja. Nestajanje objekta semiotički je za izvedbu, ono ujezbava i ponavlja nestajanje subjekta koji čine da bude nevidljiv, zapanjen. Ontologija izvedbe kao nepostojanje pojavnosti, međutim, sugeriše kritiku hijerarhija logocentrizma, kao i jezik samog. Očekanje koje poziva izvedba sadži se u vrednovanju onoga što je izgubljeno, ne anulaćemo nega vrijednosti onoga što se ne može ponoviti. Izvedba počinje s prepoznavanjem vlastite neizmjene, prirođenjem da ne može biti postignuta. [9] Tako Jérôme Bel, umjesto da se bavi prisutnošću tijela, tvrdi da tijelo neprestano nestaje, nikad ne postoji nego uvijek samo postaje. Definicija Peggy Phelan prilaže je jer verifikira izvedbu na ontološkoj razini umjesto da je definiše preko sadržaja izvedbe počinjanja i primatelja. Ona s jedne strane izvedbu voma široko definiše, no s druge je strane u svojem diskursu sužava na manje-više kazališno predstavljanje, s jasnom binarnom opozicijom između izvođača i gledatelja, a da ne ulazi u konvergentnu razinu i konceptni plan. Ovdje posebno treba obuhvatiti i konotativni rad bez jano definiranja nastave.

Peggy Phelan, nastavlja, u opasnosti dovodi hijerarhijsku poziciju plana nad drugim semiotičkim sustavima, što, naravno, izvedbu dovodi u povoljan položaj za izvođača i tako toliko mizak za kritičara. Dajm izjave kritične prema dokumentaciji, arhiva i rekonstrukciji, u diskursu Peggy Phelan problematizira je razlikovanje izvedbe od svake druge ljudske aktivnosti dok god je namijenjena volja za komuniciranjem. Naravno, pismo i tekst nisu jedno te isto, i izvedba ne nudi sekundarnu medij, poput teksta, dme, glazbe ili celuloznog filma, no postoji i dosta ta točka, i je li u tom slučaju ontološka?

Izvodim, dakle postojim. [10]

Preispitajući koncepciju Peggy Phelan o ekspresivnoj razini, čini nam se da izvedba može ponuditi 'dialektičku silku', tj. konstataciju objekata ili događaja koji odnivoju ili razotkrivaju njegove vlastite težine obećanja. Vlastito tajno dopuštaje sanjarije logocentrizma. Takva je dialektička silka oblikovatelj koji pokušaje predstavi. Ona napuni gledateljstvo ištežaja da ponovo nastavi - da pogleda još jednom [11]. Izvedba



romancina između stanja gledateljskog subjekta i objekta koji se snima, izvedba privlačnog i nadakao javnog, posve isplananog krajolika, i na sekundarnoj je razini pitanje stvaranja subjekta želje da ga vidi drug.

Da Peggy Phelan izvedba postoji upravo u onom času dok se stvara/izvodi, i istodobno propada u prostor, pratinju koja se sobom ne ostavlja ništa o čemu bi gledatelj mogao razmišljati. Izvedba daje sve u jednom času, i odnosi sve sa sobom netaq u svoj mačohi sanost, nesigurnost. Možemo ustvriti da je definicija izvedbe Peggy Phelan suprotna definiciji fotografije: izvedba daje život i nestaje, a fotografija umira život i otkrivačujući Peggy Phelan vidi da izvedba prijez ekonomij koja se temelji na reprodukciji i robnoj razmjenu, jer neprestano odstupa od svojih osnovnih uvjeta, i kadra je stvori nestaje u vlastitoj strukturi, tj. da je ograničenje kapitalizma kapitalizam sam po sebi. Taj je model prvenstveno usmjeren prema pisanju o izvedbi, nočama što u tekstu Peggy Phelan postaje netaqjeđe u smislu da mi ne pismo o izvedbi, nego je pokušavamo zarobiti kroz jezik koji upade nije privoriv. Takav čin prevodjenja nije izvrsnik, i svakako sica koj se bavi nečim što nije dno pismo iskusa je fraštracija koja nestaje kad reverenzu treće otkoji. Na Peggy Phelan ide još daje i, mada ne eksplicitno, postavlja pitanje kako se odnosi na dokumente, arhive, govoraenje i pisanje na umjetničkoj razini. Budući da izvedba neprestano nestaje, tj. izmiče hijerarhiji pisanja, ona se također nudi ideološkoj uporabi i diskusiji. Izvedba je knjižbna, no ona ne može odati i zauzeti se za sebe. I ovde Peggy Phelan postaje redundantna, ili možda možemo isčitat i smisliti za ironičnu utopiju između rešaka njegova teksta, na kraju kojega ona želi izvedbu? Dok izvedba nestaje i izmiče pisanju, ona postaje nadodirljiva knjižb, osim knjižbičko antideklarativno knjižb koju u principu ne želimo samo otkriva nego razne sposobnost da odigra svoju intelektualnog katalizator[12].

Isklesed image, i. e. a constellation of objects or events that reveal or expose the traces of their false premises, their secret service to the dreamspaces of hegemony. This dialectic image is an object/need, which shows the show. It provokes a viewer/reader to think again - to take a second look. [11] Performance communicates between the viewing subject's reading and the tracking object, between a private and a radically public, fully inscribed landscape, and is so a secondary level a question of the notions of the subject's desire to be seen by the other. To Phelan performance exists in the very moment when it is being created/performed and at the same time dies into a void, an emptiness leaving nothing for the spectator to contemplate. Performance gives all in one moment and brings everything back into its dark abyss, i. e. the unconscious. One could also argue that Phelan's performance definition is the opposite of photography: performance gives life and disappears, when photography takes life and eternalizes. Phelan argues that performance threatens an economy based on reproduction and commodity exchange because it constantly withdraws from its basic conditions, and might create a rupture in its basic structure, i. e. that the resistance of capitalism is capitalism itself. This model is a linearly directed towards writing on performance, something that in Phelan's text becomes impossible in the sense that we are not writing on performance but are trying to capture it through language that is not convertible at all. This act of translation is not successful and every critic involved with something that is not pure writing has experienced frustration when trying to give colour to a review. But Phelan is going further and is, however, not explicitly posing a question of how to rely on documents, archives, gossip and writing on an ontological level. As far as performance is constantly disappearing, i. e. is escaping the hierarchy of writing, it also opens itself to any ideological use or abuse. Performance is critical but it can't stay and argue for its wellbeing, and how Phelan becomes redundant, or can one read a sense of ironic utopia in the shadows of Phelan's text, where she is in the end protesting performance. As performance disappears and evades writing it becomes unobtainable for criticism, except for analytical anti-descriptive or Nique that in general is not interested in the performance itself but in its capacity as intellectual

catalyzator. [12]

Is it even possible that Jérôme Bel isn't presenting a becoming body, but rather a body that is to a certain extent, causes to exist through a denial of any sequence of signifier-signified relationship at all, i. e. excluding any capacity for interpretation or rather desire directed towards the activity on stage

But what if there is something performance leaves behind and what if it is this leftover that is the critical implement of performance? Waiting for Godot would be a proper reference, or Kafka's bureaucracy in The Process, or the eternal process of nothingness in The Castle, but performance is not about entropy of nature nor failure or a stonewall. The interest of performance is not to expose the incapacity of a structure, but to invent signifiers, or the lack of them, to the extent where it becomes impossible to find an appropriate signified. An overflow, or a lack, of signifiers that render performance unreadable, and where the communicative act, its directions and commodities are being questioned on the level of perspective and its relationships to power, gender, ethnicity, sexuality etc.

"I see only from one point, but in my existence I am 'looked at from all sides', writes Lucas, [13] depicting that the user is always accompanied by a certain perspective, authoritative or not, phallic or not, and is also blind-sided from that perspective.

The degree to which the user is invisible, shrouded in the detached authority for his dislocation, is the degree to which he bears authority within the terms of perspective, but it is also precisely the degree to which he is blind-sided - vulnerable to be caught seeing. To be caught seeing, to be rendered visible, is inevitably to be blinded at, within the terms of the perspectivalization, to lose one's prerogative as disinterested viewer. To be rendered visible is to be rendered blind, to be reminded, which is to say castrated. [14]

In other words, performance after the event-garde and the impossibility of transgression is not interesting, on a primary level, as matter of form nor of content, but as frame, a frame that no longer feels any need for an interpretation based on emotional sensations or traits, but has become,



and this is positive, a complementary critical discourse.

To be able to depict the leftover of performance, we have to return to Peggy Phelan, who argues that "performance can not [...] participate in the circulation of representations of representations" [15], and that it denies any economy of reproduction and baffles regulation and control. Performance does not, in other words, sustain a capitalist economy and becomes an oscillating in/visibility, not an object, process, memory but still something, a surplus-object, a leftover of the *Real* eluding symbolisation. Performance becomes the embodiment of the *glitch* in symbolisation that simply let us see the limit of ideology. Performance is the (secret) corpse of the *flouze* that Truman Burbank, in the movie *Human Show* - his own private 24-ovres soap opera, must not experience. As soon as the *flouze* shows the slightest transparency its structure has to collapse, and the protagonist must not give up until he knows - the truth and nothing but the truth. To make the scenario a bit more illustrative:

A few years ago I went by train to a city a few hours away from my hometown. I got on the train, tried to work, looked at people, the landscape and was more or less bored. After a couple of hours I felt the need to visit the toilets. But the train was occupied. Or it looked like it was, it was hard to tell how much was red and how much green.

I waited and became radically immersed in gazing in there. I waited another couple of minutes, but as I'm a bit shy and polite I wouldn't shake the handle or knock on the door. Now I was very interested in getting in there. I tried to get over my hesitation, and finally I tried the handle, very carefully. The door was open, but I was still hesitating - was there somebody in there who had forgotten to lock the door? I spent it slowly and looked in: nobody there, of course. I stepped in, stood, stood in front of the mirror for a second and went back to my seat. During the rest of the trip I felt ashamed and very uncomfortable.

What did I experience? I felt a desire that I couldn't fulfil because of my own hesitation. When I really reached, I understood that it was only my mind that had created the hesitation, due to codified convention. In the instant of self-awareness, the fulfillment escaped me, and I was left alone with

do određene figure pristupiti postojanju kroz odricanje njezina odnosa između označitelja i označenoga (id. e. kroz isključivanje svoje sposobnosti interpretacije ili čak izvrsne umjetnosti prema aktivnosti na pozornici).

Nešto ako izvedba ipak ostavlja nešto za sobom, i što ako je upravo taj ostatak razmotno ključna crta? Pokušajna bi referenca bila "Čekajući Godota", ili Kafkova priča o "Procesi", ili vlastiti proces iznativa a "Zemku", ali bi izvedba njezina nepostojanja vjerojatno, niti neuspjeh ili prečica. U interesu izvedbe nije da razmotno nepostojanja struktura, nego da unese označitelja, ili njihov nedostatak, do te mjere da postane nemoguće pronaći odgovarajućeg označenog. Ili čak i manjak označitelja koji izvedbu čine neobjektivom, i gdje se (in)komunikacija, njezini smislovi i konvencije dovode u pitanje na razini perspektive i njegovih odnosa a modi, radom, etičnošću, i tekstu, i tekstu id. "Uvrat samo s jednog stajališta, ali u mom životu gledaju me sa svih strana." [11], prije Lacana, ukazujući na činjenicu da onoga koji gleda uvijek postoji i određena perspektiva, bila autoritativna ili ne, željana ili ne, a ne je li to perspektiva i želja.

Stupanj do kojega je onaj koji gleda nevidljiv, objavljen nametnutim autoritetom svoje diskusije, stupanj je do kojega on nosi autoritet unutar termina perspektive, no to je također i stupanj do kojega je željevan - onaj ako ga se uhvati da gleda. Da bude shvaćen kako gleda, da postane vidljiv, korijen složitosti znači da je željevaniji, ali, unutar termina perspektivnosti, da je izgubio svoju osobitu nezamislivost i nemogućnost. Posljednji vidljiv mora postati sljep, kaminiziran, dakle kastriran [14]. Drugim riječima, izvedba nakon avantgarda i nemogućnost prijestupa njezanim objektima, na primjeru razni, kao stvar forme ni sadržaja, nego kao okvir. Okvir koji više ne opreca nikakvu potrebu za turbičarjenjem koje se temelji na emocijskoj i društvenoj i okusu nego je postao, što je pozitivno, komplementarni kritički diskurs.

Ode bismo mogli objasniti ostatak izvedbe, možemo se vratiti Peggy Phelan, koja tvrdi

da "izvedba ne može [...] sudjelovati u cirkulaciji predviđivijih predstava" [16], te da ona poriče svaku ekscitaciju reprodukcije i umijeće regulaciji i kontroli. Izvedba, drugim riječima, ne podržava kapitalističku ekonomiju, ona postaje poput oscilirajuće in/visibility, ne objekt, proces ni sudjelovanje, ali ipak nešto, savršeni objekt, ostatak. Stvarnoga koji označava simbolizaciju. Izvedba postaje utjelovljenje smetnje u simbolizaciji što nam jednostavno omogućava da vidimo glavnu ideologiju. Izvedba je (tajni) korpus nacijepa što ga Truman Burbank, u filmu "Human Show" - svojoj privatnoj 24-satnoj sapnici - ne smije skuvati. Čim kuća pokale i najmanju prazninu, njegova struktura neopovratno se ruši i protagonist ne odustaje dok ne sazna istinu i samo istinu.

Da malo bolje razmotrimo ovaj scenarij:

Prije nekoliko godina vlakom sam išao a gubio nekoliko sati vrijeme udelež od mog grada. Ušao sam u vlak, pokušao nešto raditi, promatrao ljude, knjižicu i uglavnom se dosadivao. Nakon sat vremena morao sam poći u toalet. Ušao sam, no kad sam prišao toaletu on je bio zauzet. Ili se bar tako činilo, bilo je teško prosuditi koliko je ozbiljno, a koliko zategnuto.

Čekao sam, a onda mi je postalo poprilično bitno da onima napokon uđem. Čekao sam još nekoliko minuta, no budući da sam stidljiv i prazniji binos se mogao maštati za knjižicu ili pokusiti. Sad mi je već postalo iznimno bitno da osam uđem. Pokušao sam izvaditi ključevlje i napokon sam se maštalo za knjižicu, uopće neopretno. Vratio su bih osvojena, ali i sam i dalje ključevlje, pokušaj se je i mlađa meša zabavljati zaobilaziti vrata. Pokušao sam ih otvoriti i pogledao - prazno, naravno. Ušao sam, pomislio se, sekundu trajać pred zrcalom i vratio se na svoje sjedište. Do kraja putovanja osjećao sam se posramljeno i izvorno neugodno.

Što sam doživio? Potrebu koju nisam mogao ostvariti zbog svagdje ključevlje. Kad



nam napokon košarka, shvatio sam da je odvajanje stvarno moj um, sve zbog kodiranih konvencija. U trenutku neugodne ispuštanja mi je pobjeelo i otao sam sam s osjećajem gubitka ili nestanka. U trenutku ispuštanja dok sam silazio s svoj otok, smisljivi je red obdrio (isključio sam kšice) u košmru je shvatio za trenutak postalo vidljivo. I to što mi je preostalo u hronom ključaju doživljaja: nečega prevelikog u budnji.

Taj je "vrtak" u objeplu koji ostaje is u svim mogućim svjetovima "nešto više od samog sebe". U ljudu nalazim postojnu stvarnost, a o njezima pozitivna doživljaja jer je tek postojanje praznine, prekida koji se otvara u stvarnosti pojavom osjećaja.

[16] Tvrdio bih da izveštava nastaje, ali uporno na stvari odstupanje od reprodukcije, nego onaj "vrtak", onaj ostarak, osjećaj gubitka, aktivna pobuda koja izvedu daue ostalo aktivnosti gdje usinak prethodi uzroku, "es ist die Spur einer zukünftigen Wahrheit". [17] I nađuše, uporno je ta Spur, i trag, ono što biće motacijski aktivna, da fikcija "vrtak" u poudarjenoj smisljivosti prikaz. Kroz iskustvo nestajanja gledatelj postaje uvid u zabavljaju domenu, carstvo koje bi trebalo ostati nevideno. Izvedu jošu djelo zgrušanih ostataka ukulue nastobitnosti uzraka. [18]

U razgovoru s Jérômeom Belom o "Posljednje predstave" on primjećuje: "Nikako ne mogu natići ono što želim", i tako opet, točnije pogled gledatelja, upravo je promatrat onaj koji odupire što Bel može učiniti. Berthe bi to izrazilo na slijedeći način: "rođenje stanja mora se dogoditi na kraju seriji autara". [19] Umjetnik se uvijek nalazi između stvarnog pojavnog fenomena i individualnog subjeka, nema puta koji može pomoći. Samo je jedna pjesma ostala nakon Velveta i Bowieja, Beckov naslovni anksiozizam: "Ja sam gubnik, mala, ubi me!" (Dignite ruke u zrak i pričajte. Shvatite čemu se, par ne? Da, zato otvornie oči i uvažite u lezu. U članku "Što ima novoga o avangardi?" Hal Foster zaključuje: "...umjetnici [...] kasnih šestdesetih opvili su kritiku tradicionalnih umjetnosti, onako kako su ih izveli dade, konceptivizam i druge pojavnosti avangarde, a iznalažanje umjetničkih institucija, njihovih perceptualnih i kognitivnih, strukturalnih i diskursivnih parametara". Zajedno s obnovljenim interesom za kritičke i političke promjene koje su se dogodile šezdesetih, analoga su završavani za estetsku teoriju koja je kritizirala paradigmu visokog modernizma što ju je među ostalima izradio i Clement Greenberg, ovakvo se tu umjetničkoj aktivnosti stavilo u paradigmatički pomak od velikog znanja. Ne kao što je pokazao talijanski filozof Mario Pernice, avangarde grupacije na utnu put individualnim genijima, nego akcentiranošću, hirovima i najvećim osobnim kapricima. Svakako što odriču iluziju da stvarajući umjetnici mogu činiti što ih je voljo degradirati ili da amaterizma i umjetnost sviđi na puku raznodu. Beskompromisna tvrdnja o jedinstvenju kreativnoj originalnosti koje je u stanju nadati izvedbe i pokolnate ne stoji tomo da umjetnici zaradi u samouči u toj mlađe osloboditi samo budućnost, nego, naprotiv, prenapunjen kontingent ikondicija i politizirani večernji škola umjetnika među ostalju avangardi loših umjetnika. Jérôme Bel razmišlja o posljednjem Barthelmea tekstu i svjetlu autoritativne preputa publici, i to ne bezakom gnomom koja bi predstavljala izvanredni stav Worcester group i, nego s iskrenošću i emocionalnim pedesom reagnacije. Nalazimo, svaki umjetnik hvatit se u mrežu konvencija, s podizanjem se oslanjajući na povesti umjetnosti koja je i sama sklonu okretati se prema vjetru, te isto tako na multimedijalnom kapitalističko tržište dije site i modi djeluju na svakog gledatelja u završ.

U tom je smislu "Posljednje predstave" fundamentalno radikalna, i čak ju je moguće promatrati kao sastatak dva avostavlja avangarda pokreta koji sam po sebi su bili bit ispuštanja. Kroz otvoreno neiznicanje soka Susanne Linke Bel ponovno uvodi dječampirsku kritiku umjetničkih konvencija i ples koji prvi označavaju tijelo - dok gledatelj u vlastitu preputa da "pila" predstava. A neavangarda, iako retrogradna, brise sve druge parametre osim onih koji zahtijevaju "institucija umjetnosti", tj. multimedijalni kapitalizam. Je li uopće moguće učiniti sličnost s onim što smo već

definirali kao mrežu avangardi val, s pomaganjem da ispod izdano rapne predstavljanje "Posljednje predstave" laži kritika kritike, tj. kritika umjetničkog djela osmišljenog kao emocionalno ispuštanje, i umjetnika kao društvenog postojaja? Kako je to moguće ako izmerna u obliku da je "vrtak" zapravo gledatelj, a shvatit će multimedijalni kapitalizam? Suprotni smjer čina pitanja koji naglašava Jérôme Bel također se može shvatiti kao strategija kojim se želi prikriti gledatelja da aktivno sudjeluje u priču "pila", i li čak prihvati svoje opet. Procs hvatanja nekoga u činu gledanja opet je izvje točneno od gledatelja koji izvlači čini vidljivim, no on zapravo umjetničke pogled promatrala prema sebi, i tako na porbije autentit gledanja, feminizira ga, daleko kazara, i time otvara prostor koji stvara nasuprot u varljivo konstruama. Napokon, produkcija poput "Posljednje predstave", kao i posljednji rad njemačkih izvedbenih skupine "Stowaways Beat Le Met", "Gaan Stern", je djelo Kaveria Le Roth "Self-Unfinished", koje svojim ustražanjem na preumjeravanju pogledi gledatelja prema njemu samom, kada on postaje pisac koji omogućava neugodno iskustvo nasuprot u simboličnom poteku, treba shvatiti kao historično. Ne historično u uobčajenom smislu ženo koje vodi u kuhinji, nego u smislu odricanja od želja, postavljanja pitanja. Zašto sam ja to što mi ti kažeš da jesam? koje objašnjava ovaj moguć jezik u kuhinji, onemogućavajući želju za njima, bar za one za što ih gledatelj želi željeti. Takvo predstava postavljaju pitanje o tome što se nalazi u subjektu, pitanje otkriva a subjektu koji se opire potpunoj pod simboličnu i, ostarak.

Estetika, u europskom shvaćanju, ne riješi, sa svojim kartezijevim prefiksom, o čito dopušta zbitu, ali ne i pismo mijelanje, i uvažati galevini obećanjima o heterogenosti, one je isto toliko manjevala u duhu koliko i u tijelu. Ona stoga osi sublimaciju senzibiliteta i gradi svoju disciplinarnu autonomiju na intelektu i volji, oslanja se na ovojci i okas, podrtati slikom i pismom. [20]

Takvo verskano razumijevanje estetske produkcije dovelo je u pitanje David Bowie

kad ja, prenatu u svoj alter ego, pevao o mijeljanju između Andy Warhola, osobe, i Andyja Warhola, umjetničkog djela - ne zaboravim Warholovu opisu: "Nema ničega poslije". On rudi putove povijesti i sve novo stvarajući samo jedna vremensku dimenziju, reda ih jedne u druge ostavljajući otvoreniema razuputajama protuputja. Ponevno dijalektička slika stvaranja zagonevne sinkronosti gdje je umjetnik odustao od pokušaja da sve organizira u jednu cjelinu (kao i subjekt, i tijelo i umjetničko djelo privorilo se u setljiku proizvodnju i njihov je rad postao povijest neuspjeha značenja, nemogućnosti i slučajnog). To obdrijava i otpajanje biranih opekla poput one između originala i kopije, autentičnoga i simulacije, funkcije i ukrasa.

Danajna koreografija predstavlja nasuprot povijest tijela. Pogledajmo, primjerice, "Appetite" Meg Stuart ili "Heros" Hansa Charnatta, "Self-Unfinished" i "Product of Circumstances" Kaveria Le Roya. Povijest, prisutnost, budućnost, tehnologija i sve što je ostalo križe pozornom na dvjestolku razini demonstracije. S druge strane, demonstracija zapisa gledatelja izdričima koji se tako mnogostruko fokusirani te postaje nemoguće izvesti bilo kakvu linearnu, relevantnu interpretaciju. Takav vrtak daje izvedu nečiju kvalitetu, gdje su posrednici i dovedu u pitanje komunikativna dvjestolka, razni umjerovi i konvencije, izobodno, međutim, čijijsi se poslište kroz "klasiku intencionalnost" koja stvara formu, i ono što se čini kasnoim i abstraknim zapravo je precizno arhitektura. U odnosu na klasična izvedbenja strategija zaključak je nakupina znakova onkraj znakove struje, gdje se predgledništa aktivnost manifestira tek kao iluzorna - uspijeva samo kao simulacija. Drugim riječima, predstavljanje tijela, li riječima Elisabeth Grosz: "Nema pojedinačnog tijela". Postoje samo tijela, malika ili ženaka, crna ili bijela, mlada ili stara, velika ili mala, i njima se između njih. Tijelo se ne mora predstaviti ni prepoznati kao samosvojne pojavnosti eri linearni konstrukt, nego se uvijek moraju shvatiti kao polja, struje i preklidi. [21]

a sensation of loss, or disappointment.

In the next moment of transgressing my resistance, the symbolic order breaks down, and I experienced a rupture where the Real for an instant became visible. That was what let me in a state of emergency. The experience of that which is deprived as desire.

That 'surplus' in the object which plays the same in all possible worlds is 'something in it more than itself'. /we search in vain for it is positive reality because it has no positive consistency - because it is just an effacement of a void, of disorderly opened in reality by the emergence of the signifier. [16]

I would argue that, yes, performance disappears but it is not withdrawn from reproduction that creates the insistent critique, but that 'surplus', that leftover, the sensation of loss, the active incitement that gives performance a sense of an activity the effect of which precedes its cause, 'es ist die Spur eines zukünftigen Wahnsinns.' [17] And it is furthermore this Spur, or trace, that constitutes the motivation of 'archive', which is to fix the 'surplus' in a reliable signifying practice. Through the experience of disappearance, the spectator achieves an insight into a forbidden domain, a realm that should be left unseen. Performance are fragments of couched remains of the liquid instability of enjoyment. [18] In a discussion about "The Last Performance", Jérôme Bel remarks "I can absolutely not do what I want" and is again reversing the gaze of the spectator, it is the beholder that decides what Bel can do. Barthes' articulation would be, "the birth of the reader must be at the cost of the death of the Author." [19] The artist is always in a position between a given historical moment and an individual subject, and there is no escape route. There's only one long left after the Velvets and Bowls. Bel's hysterical anachronism: "I'm a loose, baby, so why don't you let me!" Put your hand in the air, and confess. We're gonna catch a zanz! Yes. Sit, open your eyes and enjoy the flight.

In What's New About the New Avant-Garde? Hal Foster summarizes "... artists [...] in the late 1960s, developed a critique of the traditional medium, as performed by dolls. Conceptualism, and other historical avant-garde, into an investigation of the institutions of art, as perceptual and cognitive, structural and discursive parameters." Coupled with a renewed interest in critical and

political alterations that took place during the '60s, analogous with the interest in aesthetic theory that criticized the paradigm of High modernism, articulated among others by Clement Greenberg, these artistic activities developed into a paradigm shift of great importance. But as the Italian philosopher Mario Petito has outlined, avant-garde groupings do not make way for an individual genius, but for ideocracies, fads and the most capricious of personal fics. Anyone who sustains the illusion that present-day artists can do whatever they like, relinquishes them to ascension and reduces art to pastime.

The uncompromising assertion of a unique creative originality able to transcend trends and movements does not serve to lock artists into a solitude from which the future alone will free them, but on the contrary it plunges a jostling contingent of weekend painters, Tuesday-night Brahms classes, or into the shaky populace of faux artists. Jérôme Bel reflects on the consequences of Roland Barthes' text and gives his authorship over to the audience, not with an arrogant gesture, which would be a passive attitude of the Worker Group, but with sincerity and emotional impact of resignation. Of course, every artist is caught in a net of conventions, respectively relying on art history itself, its tendency turning where the wind blows, and on another from a multinational capitalist market which forces and powers infect every participant on the arena. In this respect, The Last Performance is fundamentally radical, and might even be seen as the summing up of this century's two avant-garde movements, without wanting to be avant-garde itself. Through the open re-cycling of Suzanne Linke's solo, Bel is reinstating a Duchampian critique of the conventions of art - a dance which collapses the originality of the body - as he gives over to the spectator/reader to "write" the performance. And of the new avant-garde, though in reverse, when deleting all parameters other than what the "co-authorship", i. e. multinational capitalism, is asking for. Can one even detect a similarity to what we earlier defined as a third avant-garde wave, with the notion that underpins the direct level of presentation of "The Last Performance" there is a critique of the critique, i. e. a critique of the art-work conceived as an emotional embodiment, and of the artist as a social product? How could it be since the "writer" is the spectator and the designator

is multinational capitalism?

The counter-directive act of writing emphasized by Jérôme Bel can also be seen as a strategy to force the spectator to be actively implicated in telling 'stories', or even telling his stories. The process of being caught seeing is thus here again, reversed from the spectator rendering visible the performer, but is rather directing the gaze of the beholder towards himself, denying him the authority of seeing, thus being feminized, which is to say, castrated, opening an abyss that ruptures a deceptive continuum.

Finally, productions like The Last Performance, as well as the German performance group Showcase Beat Le Wors latest creation Gian Sian and Xavier Le Roy's Self-Unfinished with their insistence on changing the gaze of the spectator towards himself, making him the writer allowing for the uncomfortable experience of a rupture in the symbolic order, must be understood as hysterical. Not hysterical in the conventional sense of a screaming woman in the kitchen but as a denial of being desired, posing the question: "Why am I what you're telling me that I am?" explaining every possible gap or break in a feminine, making it impossible to desire them, at least as what the spectator wants to desire them. These performances ask the question that opens what in the subject is more than the subject, of the object in subject which resist subordination under the symbolic network, i. e. leftover.

Aesthetics, in the European sense of the word, with its Kantian prefix seems to allow for confusion, but not for real mingling and despite the vast promises of heterogeneity, it is an meaning in spirit, as it is in body. It consequently carries sublimation of sensibility, and constructs its disciplinary autonomy on intellect and will, relying on feeling and taste, supported by image and spectacle.[20] This vertical understanding of aesthetic production was questioned by David Bowie as he, disguised as his alter ego, is singing about the mingling between Andy Warhol, the person, and Andy Warhol, the art-work. Remember Warhol's statements: "There is nothing behind." He collapses the paria of history and the new into one single temporal dimension, arranging them side by side leaving the resulting contradictions open. Again a dialectic image creating an enigmatic synchronicity where the artist here gives up the attempt to organize everything into a whole (as

well as the subject, and the body, the art work has become a series of procedures) and their work has become the history of failure of meaning, of the impossible and incidental. This involves a melting away of binary oppositions like those between original and copy, authentic and simulation, function and ornament.

Choreography today is presenting a dispersed history of the body, look for example at Meg Stuart's Appetite or Boris Charmatz's Hennes, Xavier Le Roy's Self-Unfinished and Product of Circumstances. History, presence, future, technology and whatever you like, cross the stage in a twofold level of deconstruction. On the one hand, the demonstration floods the spectator with regressions so multi-focused that it becomes impossible to exclude any linear, relevant interpretation. This overflow will give the performance an unrecognizable quality, where the communicative duty, its directions and conventions are being disturbed and questioned. At the same time, however, the readability is obtained in a "classical intentionality" that will create form, and what seem to be chaotic and arbitrary is actually precisely articulated. Relating to classical strategies of representation, the conclusion is a sign chain beyond the flow of signs, where the pre-lingual authenticity is demonstrated only as history; successful only as simulation. In other words, a presentation of the body, in the words of Elisabeth Frost: There is no singular body. There are only bodies, male or female, black or white, young or old, large or small, and the nuances between. Bodies cannot be represented or recognized as entities in themselves or as linear continuities, but must be understood as fields, flows and breaks.[21]

odklon od odklona

zapis razgovora Xaviera Le Roya,
Martina Nachbara i Martena Spangberga,
u povodu auto-intervjuva prezentiranog
tijekom Moving Thoughts (Misli u pokretu)
u Leipzigu te E.X.T.E.N.S.I.O.N.S.#2.7,
(Protezanje) u Podewilu,
Berlin prosinca 2000.

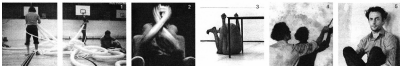
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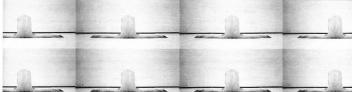
to deviate from deviation itself

a written conference between Xavier Le Roy,
Martin Nachbar, Mårten Spångberg,
in relation to Self-Interview,
presented during Moving Thoughts Leipzig,
and E.X.T.E.N.S.I.O.N.S.#2.7,
presented in Podewil,
Berlin, December 2000.

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1 - 5 U povodu auto-intervjuva prezentiranog tijekom Moving Thoughts (Misli u pokretu) u Leipzigu te E.X.T.E.N.S.I.O.N.S.#2.7, (Protezanje) u Podewilu, Berlin prosinca 2000. / Presented during Moving Thoughts Leipzig, and E.X.T.E.N.S.I.O.N.S.#2.7, presented in Podewil, Berlin, December 2000.





Mårten Spångberg:

Protezanja su u velikoj mjeri bila zaokupljena mislima francuskog fenomenologa Mauricea Merleau-Pontya, posebno njegovog djela "Phénoménologie de la perception", te razmišljanjima srodnim onima Gillesa Deleuzea i Félixua Guattaria. Kao sadionik Protezanja sjećam se usimno dugotrajnih rasprava gdje smo nastojali razbiti što bi to moglo značiti tlo, tijelo bez organa, te kako se takvi pojmovi mogu primijeniti na tijelo koje pleše. Većinom nismo uspjeli, ali možda nismo bili svjesni da uspijevamo, ali u svakom je slučaju bilo situacija u kojima je radikalno doveden a pitanje, kako unutra tako i izvana, ustroj tijela, ili barem hijerarhijske konvencije toga ustroja. Sjećam se kako su me slijepili sa sedmero drugih ljudi, u jednu veliku nemogućnost, u nekim sam trenutcima bio sasopadan otvori ili ustrojstvom dijelova svog tijela, a drugim sam trenutcima pogledom koprinalo svoje ukoje, ali nisam bio sposoban ustanoviti da li su moji ili ne. Međutim, ono što mi je nedavno palo na pamet jest da su Protezanja do završne mjere izbjegavala ili ignorirala ulaganje u energiju i slične termine, pojmove koji su uvijek prisutni u tekstovima sponzoriranih mislioca. Za Merleau-Pontya u samo su postojanje tijela uložena polja energije, kako god prirova, kako on tvrdi: "Jer se nalazimo u svijetu, stvorenjima smo na zračenje i nitra ne možemo učiniti ni reći, a da to ne dobije svoje ime u posvjeti." [1] Stvaranje zračenja, i njegovih različitih intenziteta, na taj se način izjednačuje s poljima energije. Fenomenalno tijelo je u mišljenju Merleau-Pontya temelj za analizu sklopova pokreta i čimova, vidova komunikacije, te više ili manje uvedenih tokova energije. Pojmovi Deleuzea i Guattaria koji se odnose na ustrojliku motivaciju tijela vrlo su složeni i teški ih je sažeti, ali termini kao što je snaga ili intenzitet uvijek su prisutni, premda u brojnim različitim značenjima. Primjerice, postanak uvijek uključuje prenamjeravanje energije i različitih tokova.

Kavir i slika:

Elektricitet između dva tijela kakav se može stvoriti i pokušati predstaviti sluđajući se improvizacijom dodira, nije bio glavni interes istraživanja u anome što nazivam Produženjem. Kao što kaže riječ produženje, više me zanima razrještavanje o tome koju vrstu sklopova stvara dodir nego sam dodir. To implicira sagledavanje dodira na specifičan način i njegovo uključivanje u sveukupni pojam. Zamisao je bila da se snaga, intenzitet i energija o kojima govorite dovode u polje "imaginacije", vizualizaciji svoga okruženja, i da se na neki način pokuša vizualizirati ono što svatko stvarajući u dodir sa nekim ili nečim, dok istovremeno negiraš i dijelite razne točke, psihološke i emocionalne odnose. Jedan od načina da to uvedemo mogao bi biti da se uključuje u aktivnosti putem dijaloge između tri elementarna dodira i sklopa koje stvaraju tako što u svom subjektu, kao što kažem, namirimo je vid dodira interakcije, a to je prostor između stvaraca da stupaju u dodir, ali sa i izvrsni da me "u produženju". To bi moglo biti prostor koji možemo iskoristiti da redofiniramo zamisao tijela, ili promijenimo načine njegova predstavljanja, odlažajući problem dodira na drugi način, a ne samo u ograničenim područjima fenomenologije, improvizacije dodira ili psihološko-simboličko. Budimo malo argotisti: više Deleuze nego Merleau-Ponty. Ne znam dovoljno o mišljenju ni jednog ni drugog da bih ih dopustio da tako nešto kažu, ali... Zanimalo me kreiranje specifičnih sklopova i istraživanje načina njihovog funkcioniranja. (Sklop se može oblikovati od jednog tijela ili od nekoliko ljudskih ili ne-ljudskih tijela). Mislim: promijenimo li ustroj tijela, mijenjam i način njegova funkcioniranja. To je priklada da se istraži što tijelo može ako ga dovedemo u poziciju da se ne koristi uobičajenim predlozima sagledanja na sklop, već da dopusti sklopu da me doprigne i pokrene njegovu funkciju. To bi trebalo dovesti do ispitivanja mogućnosti putem mijenjanja točke gledanja na cjelu strukturu u kojoj sudjelujemo. Snaga, intenzitet i energija do su toga, ali se koriste kao oruđe i informacija da se uđe u strana druga polja, osim onog ograničenog i određenog prirodnosti svojstava. Na primjer, snaga angažirana u dodiru tijela nije sama manje ili više prenesene težine, već to daje dijelu tijela, to može biti i potencijal za da tijelo kao bi trebalo postati stopalo na koje će se stati: gdje su stopala i koliko ih ima u sklopu u kojem sam? Kako tijelo stvaraju taj sklop i to djelovanje? Mogu li ga preneti tako da se koristim njime pri kretanju u protezanju?

Mårten Spångberg:

Sjećam se, više Deleuze nego Merleau-Ponty. Barem u uvodnim dijelovima Protezanja preokupacija je uglavnom bila posao drugi, ili barem ponovno artikulirati hijerarhije i konvencije tijela, i kao takve i u odnosu prema i aparanju s drugim ljudskim i ne-ljudskim tijelima. Stupanjem u nekonvencionalne sklopove, od pavidno jednostavnih ponekih artikulacija tijela ustroj dogovornog okruženja i pri, ograničavanje sponzora ustrojstava, ili u vrlo kompleksnim formacijama s ljudskim i ne-ljudskim tijelima, gdje je nepoznat i ustroj tijela i njegov okvir, pretpostavljeni da me kvalitativno takle energije one što je zanimljivo, više njegovo smještanje i pravac u odnosu na ustrojstava i vanjska produženja. Za mene su bitna neka fizička iskustva, nitra manje na području plesa, u vieni s tim kako se neke zamisao koje doživljavamo kao "prirodne" tijelu pokušaju konstruirati, dok su motivacije poput sadržaja tijela više sternalne na konvencijama. Ono što hoću reći jest da tek kad si dovoljno daleko od oslobodivši konvencionalne konstruiranja tijela, tek onda možeš iskristalizirati polarnost kao "to tijelo koje postaje stopalo na kojem se može stati", a za mene je taj proces možda važniji nego do koji postaje stopalo, ili što god da tieli postat. Drugim riječima, meni su, na ovoj razini, Protezanja najvažnija u smislu borbe novih modusa percepcije tijela, ili barem istovisnog modusa percepcije tijela. Ili kako bi to rekli Deleuze i Guattari: "Nitla se nije izmijenilo. Nitla nije prevedeno. Nitla nije utakao. Nitla se nije stvarno pokrenulo. Sve se odigralo na razini ozona." [2] Meni je zanimljivo ono o vizualizaciji kao namjeri da se sklop iskoristi za kretanje u prostoru. Nisam gotovo siguran što se to podrazumijeva pod vizualizacijom, ali pretpostavljam da je to na prilično konkretno razini. Jedan od motiva u Protezanjima u vezi s tijelom, barem se meni tako čini, jest da bi se tijelo putem niza sklopova moglo dovesti do stupnja iznicanja vizualizaciji, gdje uključuje iz arhiva, obzveva pripisivanje, ili barem postaje nekakvom vrstom super sklopovog smatranja, istovisno kojega je tako preobra i neposredno da istovisno stane dovodi u pitanje svoje čitanje. Kad kažem vizualizirati, u smislu određenog sklopa, to znači da tijelo ponovno umetne u konvencionalnu hijerarhiju pod ideološkim pogledom, ali i jezika samog. Po meni, jedina je zanimljiva razina kako bi se sklopovi mogli koristiti u prostoru, a da ne bude prethodno uspostavljen u jeziku. Ne mislim u nekom ezoteričnom smislu, ili da bi neke mogao otvori "prirodni" ili autentično tijelo, naprotiv moj je interes ulaganje u značkovne sustave ili jezika koji okružuju, podmičuju i oslobađaju tijelo. Zar okvir Protezanja, barem u početnoj fazi, svojim ulaganjem u druge, nekonvencionalne oblike tjelesnih sklopova, poput onih na koje implicirao mislimo ne ispušta stvarno tijelo kao uporabnog predmeta na plesni plesni? Naravno, čitav je okvir Protezanja, svojim brojnim granica probat predstave, procesprocesa, kritičan prema konvencijama prezentacije plesa. Ali to nije rastuća tijelo u odnosu prema konvencionalnim prezentacijama na plesnoj pozornici: kritika kakvu porajemo npr. iz od vremena Judson Church. U Protezanjima je ona prezentirana a poton novim okviru; to je pitanje valno zato što čini načinom ponovno artikulaciju prethodnog tijela u odnosima subjekt/objekt, proces/prokidov, utjecaj/osobito u okviru što što glasilaštva i to ulazi.

Kavir La Hay

Na početku primijetio je uporabu riječi "vizualizacija". Nikad nisam razmišljao o odličnoj odnosi prema vlastitoj pogledi upotrebljenom u tom izrazu. Vizualizacija. Ali to sam osjetio jer nekako konstatiram kako vizualizacija da bih ubijegao formulu poput "očajanje tjela" ili "očajati kako se svoje tijelo odnosi prema situaciji" koji su odveli neprecizno. Što mislim pod vizualizacijom? Mogu li biti još precizniji? Ako pokušam, to ovaj poput: istovremeno promatranje tijela uzimajući u obzir "fizičnim pogledom", konstatirajući razne čimbenike: oblik, temperaturu, i i stajano se vraćajući pitanje "kako to izgleda?" ne da bih bolje upredlo, već da se poveća broj perspektiva i otkriva leđa publici, jer tamo se promatra (5). Naime siguran u stvari a tim, ali primjenjivom da to bih ispitao ujedineću između "gledati" i "biti gledan" (činjenica u predstavi s namjerom da to predstavim na samom tijelu i podijeljenom od zamjeli da se samo nešto govanje. To je dakle prijedlog da se pokuša biti u situaciji traženja nekoga, a ne pokazivanja nekoga. Jer ono što mislimo je što se pokušava. Bilo kako bilo, rekao bih da je to uobičajena strategija. Ovdje nema nekoga novog, to rabe mnogi tehniciari tijela. Kao što kažem: "Kakve Protezanje u barem u početnoj fazi, svojim ulaganjem u druge, nekonzervativne stilove tjelesnih sklopova, poput onih na koje implicitno mislimo i koje stvorene tijela kao uporišnog predmeta na prijenos pozornosti", ali nado se više o tome da se ispitao odnos vika između izvođenja i proizvodnje i kao se aktivnosti tijela prema tome odnosi. Stariji tijela transformirani je za dva pitanja u svoju vlastitu pozornicu: "to samo pokušati udriti inkorporirajući vlastnost o situaciji, koji je uključena kao dio ispitivanja. Možda je to uistinu u odnosu na Judson Church. Ali neke su strategije bile vrlo složne njihovima, kad npr. pokušavamo zamisliti neko utjelovljenje sinonimno kao što su subjektivitet, mijelirajevizacija, procesualizacija, aktivnoizolacija, da bismo otkrili drugačije gledanje. Kao što ste rekli, to bih muhim rad na onome što gledateljima doprinosi. A mislim da je to mjesto gdje smo se i mi i publika izgubili, na kraju što se događa. Na kraju kako percipirati, možda je pravi put izgubiti se u dovoljno mjesti da bi se otkrile drugačije artikulacije tog pitanja. Ali dotle nismo stigli. Možda smo zaboravili prisutiti se o tome gdje se svjetlost prema konvencijama percepcije šaljeći izdjeci u neobičajno. Što mislite? Da li je to potpuno glupo i samo blablaba?

Martin Nachbar

Po momu shvaćanju vašeg auto-intervju o Protezanju, jedna od tekhoda bila je kako drugim sudionicima prenijeti svoje ideje o projektu. Jedna od središnjih točaka bio je problem definiranja utopije na koji Protezanje možda moglo ukazivati. Budući da je termin utopije neprecizan, ja bih volio za ovaj intervju ostaviti otvorenim termin "energija," ostavljajući nam da ga definiramo prema ovom razumijevanju tih pitanja. U kakav biste odnos stavili takove informacije prema tokovima energije?

Kavir La Hay

Ne volim se koristiti terminom energija jer je vrlo nedefinisan u odnosu na ono o čemu razgovaramo. A o čemu uistinu razgovaramo? O pojmu snage? Sile? O sposobnosti djelovanja? O sposobnosti sistema da proizvode količinu rada ili djelovanja izdjecima? Električna? Termalna? Kemijaka? Međutim? Misljavi su svih njih istovremeno? Ona koja u očajanje? Ona koju možete riješiti? Energija se prelosto koristi da se označi nešto što je teško izraziti riječima i zbog toga ima prisku konotacija neobavijivosti, posebno u razgovorima o planu. Na znanj kao bih primijenio naziv energija i zato ga više volim izostaviti. Volim govoriti o namjeri informacija, sadržavalo to ili ne sadržavalo pojam energije.

Martin Nachbar

Da li se tehkode u komunikaciji mogu shvatiti kao de-sinkronizacija tokova informacija i tokova energije? Ako mogu, na koji način; a ako ne, koji su drugi načini shvaćanja? Gdje vidite mjesto na kojima se elementi iznaskov, termini, psihološka energija, fizička energija (d) razmjenjivaju i modulišu i preoblikuju u ta dva toka? Kako ona izgledaju i kako se moć odnosi prema tim tokovima?

Kavir La Hay

Ne razumijem na koji način mislite pod de-sinkronizacijom. Da li je to lom koji se događa u nečemu što se trebalo dogoditi u istom trenutku i u istom smjerom? Mislim da tak treba raditi kako bi postojao, i da sa neki način ako tokovi idu istim smjerom onda ne komuniciraju, ne stvaraju informaciju i niti informacija. Kao u usporedi, ne komuniciraju. Zbog toga se moraju kretati i niti raditi toje da bi stvorili komunikaciju. Ali ne znam da li je to odgovor na vaše pitanje. Mislim da su se u slučaju Protezanja komunikacijski problemi pojavili onda kad sam pokušao odgovor uključiti u problem na kojemu smo radili. Kako je to predloženo, stvaralo i dovedeno u polje predstavljanja, to je bio problem. Kad pokušate skloniti i prekinuti uobičajene tokove da bi izdjeci prešli u drugom sustavu znakova i regulacija, mislim da tom sklonu može biti nešto prekid u jezicima kojima se služimo, što bi možda moglo uključiti ono što ste nazvali "terminima, psihološkim energijom, fizičkom energijom i.d.". komuniciramo "riječima=neredbama" običnih jezika. To je možda baš ono što kreirate i nazivate de-sinkronizacijom toka. Možda su ove tehkode koje spominjete više postavane s hijerarhijskom informacijom. Primjerice, dauci vrijednosti informaciji izvlače je o izniznoga toka da bi instrumentirali predstavljanje. Ali mislim da se problem komunikacije s vezi s pitanjem moći u najvećoj mjeri javljao uvijek brinjanju znanja i moći, kao i zbog konvencija na koje se odnose.

Martin Nachbar

Može li se povodom Protezanja u Podzvalu i Berlinu prošle godine reći da je postignuta utopija ili neki dio utopije?

Kavir La Hay

Mislim da neki aspekti izvedbe u prosincu nisu možda bili postignuti utopije ali su imali karakter utopije. Npr. predstava videna u cijelosti bila je pokušaj da se neki domninski modeli ponavljanja i percepcija namjene drugih modelima i zbog toga je bila utopiska. Misljavi vođeni da institucionaliziraju pojedinačne odnose unutar onoga što bi trebalo biti prisilno, gdje, našto, kako i kojom okviu. Ali u drugim smjerima rekao bih da nje tak ne pokušati biti utopijom.

Martin Nachbar

U kakav biste odnos stavili izvore moći (financijska, energetska, hijerarhijska) prema ovim izvedbama, posebno s obzirom na pojam utopije?

Kavir La Hay

Zanima bih što vi mislite na osnovu kako se neko od institucija koje kontroliraju te izvore prema tome odnosi. Ali brinulo to ne mogu reći. Ne znam. Neki od uobičajenih načina raspodjele premetnuti su se u pokušaj izazova konvencijama finansijskih pitanja. Ali to je vrlo daleko od utopije. Skretanje toka novca nije umjereno oblikovanje koje je on shvatio.

Martin Spalberg

Radio bih se vratio Kavirinom riječima "gledati" i "biti gledan" koje su za mene u prično izravnom odnosu prema Lacanovom mišljenju, i kasnije staviti te misli u korelaciju prema tome kako se Protezanje, u obliku predstavljanom u prosincu, odnose prema nekoj vrsti mikro-dramaturgije cijelog projekta Protezanja. Za početak, zanimljivo mi je misliti na današnji rad smjerom ka pazornosti i njegove političke potencijale li nerazgovorosti. Je li moguće da se danas djelo ne odnosi isključivo, kao izjavu i protuzjavu, na domninski političku retoriku tu Zapadnoj Europi? Što bi na ovaj li onaj način bila petvoda da se te retorika ukluče u gledateljev pogled, kao i svijesti o diforznosti "gledati" i "biti gledan" kao sredstvo da gledateljski postane svjestan konvencija i ideologija upisanih u njegovu/ijevo promatranje. Lagan bi možda rekao nešto kao "gledati samo s jednog stajališta, ali sam svjestan da svih drugih pojava u isto vrijeme," gdje on također razumije da je bit ulazivan pri gledanju stvar kaskacije, to stoga biti ulazivan gledajući sam sebe, li svjestu te renerobnosti izvedbe, promatračica nužno postaje svjestan svojih načina gledanja. Modus odnosa epam novozbilnosti promatranja bio su u ranijim predstava Protezanja, primijeniti manje ili više izravno na percepciju tijela i društva i izvana. To je samo po sebi postao politički međus predstavljanje i njedne to postizvanje kritiku cijelog spektra onoga što je tijelo danas; no meni je najvažnije da nije predložio naničnost, čak je gledatelju i izvođaču odbio tražiti pripovijesti, koje

bi, da tako velim, izvinite a tim. Pročevanje u jednostavno ostavlja kraj onorene, malda i zato što je to bila jedina mogućnost, a mislim da je to također stvorilo mnogo frustracija u grupi. Što se tiče Proteziranja 2.7., nalazim da je prilično nevažno razgovorati o kvaliteti pojedinih izvedenih dijelova, treba vidjeti kako su, predložili konvencionalan linearni način prezentacije, uzimali kritiku, modela i izvještaj o modelima prezentiranja scenarske amfiteatara. Za mene je bilo vrlo zanimljivo stajati na raspolaganje o tome da, s jedne strane, djela nisu prezentirala tijelo onako kako je predloženo u prethodnim Proteziranjima, a da sa, s druge strane, prezentirala linearnim načinom. Po meni, a adresu ne onko što sam prije rekao, ta su Proteziranja bila prijelazna gdje obič i sadržaj objedinjen dijelom nisu dovodili u pitanje promatranje u smislu "gledati" i "biti gledan", već više na razini ideologija koje mi, publika, možda sa sobom na neki događaj, drugim riječima: koja prodavanja, iskove iznosa, predlaže sam događaj. U tom smislu nalazim da Proteziranja 2.7. predlažu mnogo toga saviem na tragu projekta kao cjeline, a to vrlo uspješno. Da, bilo je ustima vrlo udušljivo gledati kako su mnogi izvođači i kreatori projekata reagirali i misli da je to življenje neuspjeh. Na neki način događaj je implicitno bio vrlo uspješni, ali ne prijedlog, već prije kao nužan neuspjeh zbog podrazumijevanog "radje ne". Izotomeno mislim da potpuno, njezini izvori i smisleni, nije bila prijava, nego bila prijava se tiče Proteziranja 2.7., jednostavno se predstavlja svijet o tome. Da se predložilo nešto drugo, značilo bi ponovno pokušati, i naravno ne uspije, sklopiti posao, te čini mi se, s jedne strane postati previše diskreditiran, a s druge, jednostavno pretenciozan. Možda se, što bih želio vidjeti, Proteziranja ići, otkloni bez snaga, otkloni od zbilje i na taj način stalno tade s dijagramima umjetnosti a programom, s dijagramom umjetnosti ideologijom.



Martin MacBain

Sretan sam što sam konačno primio takav konferenciju. Dobro je počitati neke misli onih koji sudjeluju osobno, budući da sam ja s ovaj razgovor brojao usko kao sastanak ne znači mnogo više o Proteziranju što sam video u Poleviti proteklog par dana. Pa, u meni se ne nada ništa osim toga. Imao sam velikih poteškoća u razumijevanju pitanja koje se odnose na ovaj termin, a sam odbio da jednostavno potpisujem koristeći tu riječ na iznudažnju svoju nelagodju. Zbog toga rado prihvaćam Xavierove sugestije da razgovaram o namjeni informacija. Uzorko tome, pokušat ću tu i samo useti s razgovor termin energija. Mislim da je tako mogla dobiti jasniju definiciju koja bi se neke mjere izdala njegovu uobičajenu primjenu u razgovorima o plesa. Također bih želio istaknuti da svaka terminologija neprecizna i/ili vizualizacija je uistinu nekako ideološka. Ali to je ionako znano. Možda je upravo ta nepreciznost što omogućuje komunikaciju. Xavier pije o raznim izjavama i izjavama takova informacija te kako to dvoje omogućuje komunikaciju i/ili razumjevanje, ali je realnost stvaran odgovor na moje pitanje: kako sam prije rekao, formiraju sam pitanje opejajući malu nelagodju s vidi s pojmovima energije i ne znači mnogo o samom projektu, tako je svako reagiranje odgovor jer mi omogućuje ulazak u razgovor. Nepreciznost nas prisiljava da budemo li sporni li biti kako li se ponovno usredotočiti. U tom smislu ona uspijeva većiše bitie, a možda čak i smisla. Rado bih se osvrnuo na Xavierove intencije za to kako se institucije koje kontrolišu potpuno odnose prema atopji i Miltenovu "radje ne". Ne razumijem ova polježnja tako kao upitnik, već više nekako kao revolucionarno i/ili kao iznalaženje nekoga li nečega pobunjenog protiv nekoga li nečega drugoga. Ako je točna moja pretpostavka da su Proteziranja djelom o stvaranju li kritici uobičajenih modusa predavanja, te možda o predlaženju nekih drugih načina predavanja (tj. tje), tada su Proteziranja u Polleviti stvarno bila neuspjeh. Ne zato što je prezentacija bila komplikovana, već zato što nije bilo uključeno razmišljanje o kritici kreativnog programa gdje se/otopji Milteno isliko osipaiva. Sama umjetnost nije politična. Ona to ne može ni biti jer se njezin modus ne mijlja u mjestu na kojma se bilo koja vrsta tala mod kontroline, prekida, mijanja itd. Ali dječji moju pretpostavku uspjehom, oti Proteziranja osuje i/ili politična jer je pokušao ljudje učiniti suptilniji njihovih navika u proteziranju zveđenih umjetnosti. Riječi, ljudi, kako je tumačim u uvodima Xavier i Miltena, također uključuju i ljude na vjeri. Zbog toga je politična. U vezi s tim, spominjajući Judson Church nije baš umjesto jer to je bila stvarna u koju su umjetnici stali takom postorom. To je nešto a čime se nitko ne nas zada ne može usporediti. Svi mi ovaemo o produkcima koji nas zadržavaju postojanim i novom i vide ad toga. Pitam se kako bi Proteziranja stvarno mogla postati politična. (ili i) mogla biti model Judson Church, sadi postor kojim upotrebljavaju sami glumci? li, potroji li način da se politička akcija uklopi u predstavljanje Proteziranja? Možda je jedan od problema projekta taj da postojne navike na cjelokupnom području izvedenih umjetnosti, ali se oslanjaju jedan njegov dio, ovaj najvažniji. Na taj način znanje i moć mogu se pomiješati. Nisam siguran. U smislu energije to znači da se izvri sklopivi, svi smo je navikli doživjeti. Opativ producenta a tami znači onaj im postor, dok je jedna ad pretpostavki, čini se, i njih aneipirani. Ono što amaraniz uvatje zanimljivim jest da Proteziranja nastoje pronaći ulogu tjelu u procesu stvaranja predstave. Kako istie Xavier s razgovoru sa samim sobom, tijelo treba druge aneiste da se prošir u njih kako bi prevodilo. Izvane energije u obliku zraaka, vode i hrana, možda i odjevi i samovanja. U kapitalističkom sustavu sve to zahtijeva novac, a to nas vraća u odnos s producentima i njihovim spolima. Tjea koja se okreću protiv drugih tjea? Da li je upotrijebio možda jedno revolucijom i pobunom? Kao biste se u, dobit, postavili prema tom pitanju? Kako hjaeritje moju bala pirovanu u Polleviti? Kako li umjetnost mogla postati politična? (Za li tvojim postati. (1). Maurice Merleau-Ponty, Phenomenology of la perception, str. xix

Martin Spingberg

Extensions have to a large extent been occupied by the thinking of the French phenomenologist Maurice Merleau-Ponty, specifically his "Phenomenology of la perception", and lines of thinking related to Gilles Deleuze and Félix Guattari. As a participant in Extensions, I remember long discussions where we tried to figure out what BwB, Bodies without Organs, could mean and how such concepts could be inscribed into a dancing body. What if the line we talked, or perhaps we didn't know that we succeeded when we did, but there were absolutely situations when the body's organization, or at least its conventions of hierarchy were radically questioned, both from the inside and the outside. I realized being taped together with seven other people, our limbs locked into one big impossibility, at certain moments not being able to detect or direct parts of my body, and during others when having my limbs under coarser inspection not being able to detect if they were mine or not. However, what has aroused my mind lately is that Extensions to a large extent avoided, or ignored, the investment into energy, and related terminology, concepts that are always present in the texts of the mentioned thinkers. For Merleau-Ponty, the body's very existence has to be informed by fields of energy, even if slightly disguised, as he argues: "Because we are in the world, we are condemned to meaning, and we cannot do or say anything without it acquiring a name in history." Maurice Merleau-Ponty, specifically Phenomenology of la perception, p. xix. Creating meaning, and its different intensities, thus equals fields of energy. The phenomenal body in Merleau-Ponty's thinking is the foundation for analysing uses of movements and actions, communicational modes and more or less derived energy flows. Deleuze and Guattari's concepts relating to the body's utopian mutation are highly complex and difficult to summarize but the terms such as forces and intensities are always present, though with a number of different meanings. E.g., becoming always includes redefining oneself and their flows.

Xavier Le Roy

The electricity between two bodies like the one you can create and try to represent by using the contact improvisation was not my major interest to explore in what I call Extension. At the word extension stage, I was more interested in reflecting on what kind of an assemblage creates a contact there in the contact itself. This implies to view and envisage the contact in a specific way and include this in the overall concept. The idea was to bring the force, the intensity and the energy you are talking about, into the field of "imagination", "visualisation" of the actor of it, somehow trying to visualize what you are creating by getting in contact with someone or something else at the same time that you register and distribute all the physical, psychological and emotional information. One way to practice this could be to invest in the activity through a dialogue between these elements of the contact and the assemblage you are creating by being involved in it. As you say, this interesting aspect of the contact is the interspace between: realizing that you are in contact but thinking that "you are in extension". This place might be the space we can use to redefine a body image, or let say change the representation of it by posing the problem of contact in another way, not only in the mentioned areas of phenomenology or contact improvisation or the psychosomatic-questions. So, to be a little

bit arrogant, more Delancey than Merleau-Ponty. I don't know enough about the thinking of either of them to allow myself to say such a thing but... I was interested in creating specific arrangements and exploring how they function (An assemblage can be formed of one body or several human or non-human ones). Thinking if you change the organization of the body you will change the way it functions. It is a chance to explore what the body is capable of if you don't cut your usual patterns to apply to this assemblage but let the assemblage give you and allow you the function. This should lead to an exploration of the possibilities by changing the point of view of the whole structure we are involved with. So the force, the intensity, and the energy are part of this but they are used as tools and information to enter other fields than the one limited and defined by their associate properties. For example, force involved in a body contact is not only more or less transmitted weight given or taken from a body part, it can also be the potential for a part of the body to become a fist to stand on: where are the feet and how many of them is there in the assemblage I am involved in? What kind of body is this assemblage and this activity creating? Can I visualize it in order to use it as a way to move in space?

Mårten Spångberg:

How Delancey than Merleau-Ponty, I agree. At least in the introductory parts of *Extensions*, the occupation was largely becoming either, or at least to re-articulate the hierarchies and conventions of the body, both as such and in relation to or merging with other human and non-human bodies. In engaging in non-conventional assemblages, from seemingly simple re-articulations of the body in an agreed with framework (such as playing football backwards), or in very complex formalizations with both other human and non-human bodies, where the organization of the body as well as its framework is unfamiliar. I suppose that it is not the quality of an energy flow that is interesting but its placement and its direction in relation to both interior and exterior extensions. Such physical experiences are to me crucial, not least in a dance language, in the respect that ideas that we deem as "natural" to the body, show themselves as constructs and that motivations such as body control is largely based on conventions. What I mean is that it is often when we allow ourselves to let go of the body as it is conventionally constructed, that it can use potentialities such as a "part of the body to become a foot to stand on", and in this process is perhaps more important than the foot becoming two, or whatever it wants to become. In other words, it is *Extensions*, at this level, are important in the sense of creating new modes of perceiving the body, or at least how it is questioning the modes of perceiving the body. Or as Delancey and Guattari would say it: "Nothing has changed. Nothing was translated. Nothing escaped. Nothing really moved. Everything took place on the level of the personal." For me, it is interesting what you say about visualization in order to use an assemblage in more in space. I am not quite sure what you mean by visualization here, but I suppose it is on a rather concrete level. One evaluation in *Extensions* relating to the body, as far as I can see, is that through uses of assemblages the body could transmute itself to the degree where it actually escapes visualization, where it slips out of the archive, avoids domestication, or at least where it becomes a kind of a super-slipper signifier the readability of which is so relative or unstable that the reader consistently has to question further readings. When you say visualize it, in the sense of a certain aestheticization, that means that you insert the body again in the conventionalized hierarchies under the ideology of the gaze, but also of the language itself. At I see it, one interesting layer is how an assemblage could move in space, or not, without first being installed in language. I don't mean this in any esoteric sense, or that one would be able to detect a "natural" or an authentic body, on the contrary, my interest is to immerse in the signs system and the language that surrounds, opposes and informs the body. Does not the frame of *Extensions*, at least the initial phase, and its investment in the other, unconventional, body assemblages such as the ones we implicitly refer to, question the object status of the body as commodity on the dance stage? Of course, the whole framework of *Extensions*, in its blurring of the rehearsal/performance, process/trace boundary, is critical of the conventions of dance presentation. But it is not the dissolving body in relation to its conventional presentation on the dance stage - a critique that we know from e.g. the Judson Church period. In *Extensions*, it is presented in a completely new frame - this is an important question in the sense that it necessitates a re-evaluation of the dancing body as a subject/object, process/product, and takes especially into consideration what the spectator invests in it.

Xavier Le Roy:

Find a remark about using the word visualizing. I never thought about the obvious reference to the hierarchy of the gaze used in this expression, visualization. But it did strike me because somehow I use visualization to avoid the formula "feeling the body" or "feel how your body relates with the situation," which are too imprecise. What do I mean by visualization? Can I be more precise? Can I try to spend something like looking at the same time on the outside and the inside of your body with a "divine gaze," using different senses (contact, temperature,...) and using the permanent question "what does it look like?" not in order to look better but to increase the number of perspectives and turn the back on the audience, because it is there that you are looking? I am not sure about this one but I use this to question the interface between the "to look at" and the "to be looked at" (a matter of fact in performance) in order to stage it is the body itself, to escape the idea that you are only showing something. So it is a proposal to try to be more in a situation of looking for something rather than showing something, because what you think is also what you show. But anyway this is a rather common strategy, I would say. Nothing new here, it is used by many body technicians. As you say, "the frame of *Extensions*, at least the initial phase, and its investment in the other, unconventional, body assemblages such as the ones we implicitly refer to, question the object status of the body as commodity on the dance stage," but it was more specifically to explore this relationship to the connections between production and product and how the bodily activity relates to this. The status of the body was transformed into its own stage for these questions. We tried to do this by incorporating the dependency of the situation, to involve it as a part of the question. This is maybe the difference from the Judson Church way of doing it. But some strategies were very similar to theirs, like for example when we try to live some embodied dichotomies like subject/object, thinking/feeling, process/product, action/inaction in order to find some other point of view. As you said, this necessitates a work on what the spectator invests in this. And I think that's where both we and the audience got lost, not knowing what is going on. Not knowing how to perceive, being lost enough to find other articulations of these questions might be a way, but we didn't get there. Maybe we forgot to take care about where we are situating ourselves according to the conventions of perception by willing to escape into the inexpressible. What do you think? Is this completely stupid and only blink, blink, blink?

Mårten Spångberg:

In my understanding of your Self-Interview, one of the difficulties in *Extensions* was to communicate your ideas of the project to the other participants. One central point was the problem of defining a utopia towards which *Extensions* might point. As utopia tends to be an unclear term, I would like to leave the term "energy" open for this interview, handing it to you to define energy for yourself according to your understanding of the question. How would you relate the flows of information to the flows of energy?

Xavier Le Roy:

I don't like using the term energy because it is very undefined in relation to what we talk about when we use it. What are we talking about? The action of power? Force? An ability to come in action? The ability of a system to produce a quantity of work or an action the definition how physical? The electric one? The thermal one? The chemical one? The mystic one? The mixture of all of them at the same time? The one you love? The one you can measure? Energy is too often used to designate something difficult to bring into words and therefore it has too strong a connotation of the ungraspable, especially in the dance discourse. I don't know how to use the term energy, and consequently I like prefer to leave it aside. I prefer to talk about the exchange of information, whether that contains an unconscious rather notion of energy in it or not.

Mårten Spångberg:

Could the difficulties in communication be understood as a de-synchronization of the flows of information and the flows of energy? If so, in which way? If not, what are the other ways of understanding it? Where do you use the idea of the elements (light, heat, psychological energy, physical energy, etc.) are passed on and mutated or transformed in these flows? What do they look like and how does power relate to these flows?

Xavier Le Roy:

I don't quite understand what you mean by de-synchronization. Is it a break happening while something that should happen at the same moment and go in the same direction? I think a few needs differences in order to exist and somehow if flows are going in the same direction they don't communicate, they don't create information or are not information themselves. Like, if they are parallel they don't communicate. So they have to cross and have different speeds to create communication. But I don't know if this answers your question. I think that in the case of *Extensions* more communication problems appeared when we tried to engage the discourse in the problems we were working on. How this was proposed, undisturbed and brought into the field of representation, that was the problem. When you try to divide or disrupt the flows from their habits in find the way to state the problem in another sign system and register, I think this deviation can need a break in the ready-made languages we are using, which might include what you called "terms, psychological energy, physical energy etc." constrained by the "order-words" of the common languages. Maybe this creates what you call a de-synchronization of flow. Perhaps these difficulties you have to move to do with a hierarchization of information. For example, by giving a value to the information taking it out of its flow in order to instrumentalize the representation, but I think most of the communication problem in relation to the question of power arose because of the confusion between knowledge and power and because of the conventions they relate to.

Martin Nachbar: Regarding the performances of Extensions in Podewil, Berlin, last year, would it be possible to say that utopia or some part of utopia was achieved?

Xavier Le Roy:

I think some aspects of the show in December were perhaps not an achievement of utopia, but they did have a utopian character. For example, the show seen in its whole was an effort to replace some dominant models of behaviour and perception by other models and was therefore utopian. Some parts of the evening de-institutionalized the individual relationships within the choice of what should be present, where, why, how and in which frame. But on other levels I would say that it did not even try to be utopian.

Martin Nachbar:

How would you relate the power supplies (financial, energetic, hierarchical) to these performances, especially in relation to the notion of utopia?

Xavier Le Roy:

I would actually be very interested to know how some of the institutions in control of these supplies relate to it. But I cannot tell at the moment. I don't know. Some of the usual ways used for distribution have deviated in an attempt to challenge the conventions of the financial questions. But it is very far from utopia. The deviation of flow of money didn't change the expectation produced by it, for example.

Martin Spangberg:

I would like to return to Xavier's words "to look at" and "to be looked at" which to me refers rather directly to Lacan's thinking, and later on connect these thoughts to two Extensions, as presented in December, refers to the sort of a macro-diatyry of the whole Extensions-project. To begin, it is interesting for me to think of stage-oriented work of today and its political potentiality, or impossibility. Is it possible so that the works today do not refer directly, as statements or counter-statements, to a dominant political message (in Western Europe)? Which in some way or other would be to confirm this rhetoric being used in the investment of the spectator's gaze, and the awareness of the "seeing/being seen" dichotomy as a means of making the spectator conscious of the conventions and ideologies involved in higher gaze. Lacan would perhaps say something like, I see from one point only, but am seen from all other positions at the same time, where he also understands that to be caught seeing is a matter of convention, thus being caught seeing by the self, or aware of this reversibility of performance, the spectator necessarily is made aware of his modes of seeing. The modes of dealing with the reversibility of the gaze were in the earlier proposals made by Extension and applied more or less directly to the perception of the body, both from the inside and the outside. This in itself became a political mode of presentation, and furthermore it implies a critique of the whole spectrum of what the body is today, but, and this is most important for me, it did not produce a narrative, it even refused to the spectator and performer the formation of a narrative that, so to say, would close the deal. Extensions simply kept the seeing open, it only because that was the only possibility, and I think it also produced a lot of frustration in the group. In relation to Extension 2.7, I find it rather irrelevant to discuss the quality of the individual acts presented, but to see how, by proposing a conventional linear mode of presentation, it created a critique of and an awareness of the models of presenting stage art. I was very interested in the discussion around it: on the one hand, how the works did not present the body as it had been presented in the earlier Extensions proposals, and on the other, how they were presented with a linear mode. As I see it, in relation to what I said earlier, this Extension was a proposal where form and content of the separate pieces did not question the gaze in the sense "of look at" and "to be looked at", but rather on the level of what ideologies are, the audience, living to an event, in other words, what are the extensions, the flows of meaning, being produced by an event in itself. In this sense I find that what the Extensions 2.7 proposed to be very much in line with the project as a whole and furthermore very successful. And yes, it was really very interesting to see how many questions and judgments were evoked, and thought the event a failure. It was as though the event was implicitly very utopian, but as a proposal of... but as a necessary failure in its implicit "I prefer not to." At the same time, I think that the power supplies and its movements and directions were not a question related to Extension 2.7, it only sought to produce an awareness of them. To have had something resembling different would again be to try - and I must leave that - to close the deal, and I guess to become, on the one hand, a bit too idealistic, and on the other, simply pretentious. Perhaps, and that's what I'd like to think, Extension is about deviating without a direction, to deviate from deviation itself, and thus continuously work with a diagram instead of a program, with a diagnosis instead of an ideology.

Xavier Le Roy:

Martin Nachbar: Happy to have finally received the proceedings of the conference. It is good to read some of the thoughts from the insiders, as I have entered this dialogue as an outsider, not knowing much about Extensions, other than the performances at Podewil last December. Well, I don't like the term energy either. I had major difficulties in finding questions in relation to this term, but I decided to just try to use the term without articulating my uneasiness with it. So, I am happy to go with Xavier's suggestion to talk about the exchange of information. Nevertheless, I will try to let the term energy come into the discussion here and there. That way it might get a sharper definition, which can serve its usual use in dance discourses to some extent. I would also like to point out that any kind of terminology tends to be unclear (e.g. "visualization") and tends to be somewhat ideological. But you guys knew this anyway. Maybe that's what makes communication possible. Xavier writes about different speeds and crossings of flows of information and that these two make communication (by the way, your response answered my question perfectly: as I said earlier, I formulated my questions being slightly uneasy about the term energy and not knowing much about the project itself) as any response is as answer, as it breaks as speaking for me into the discourse. Not being clear forces one to be either slower or faster in order to focus again. In this sense, it causes variation in speed and maybe even in direction. I would like to refer to Xavier's interest in how the institutions in control of the supplies relate to utopia and in Mörner's "I prefer not to". I understood the latter not so much as implicitly utopian, but rather as somewhat revolutionary or even better, as the expression of something or someone in revolt against something or someone. If I am right in my assumption that Extensions was partly about researching and critiquing the usual models of representation and maybe proposing another way of representation (of the body?), then the Extensions at Podewil was indeed a failure. Not because its presentation was difficult, but because it did not include any kind of reflection on or critique of the programmes whose reaction is so criticized by Mörner. At itself is not political. It cannot be, because its mode does not interfere with the places where any kind of flow of power is controlled, selected, changed etc. But taking my assumption as right, a part of the Extensions' goal is to be political, as it tried to make people aware of their habits in representation in the performing arts. The same people, as I take it from Xavier's and Mörner's quotes, also includes the people in power. Therefore it's political. In connection with this, the reference to Judson Church doesn't make perfect sense, as that was a situation in which the artists administered the space themselves. Something none of us can compare to now. We all depend on producers who supply space and money and more. I wonder how Extensions would be able to become political. Could it be on the model of Judson Church, finding a space which is administered by the artists themselves? Or is there a way to include political action in the representation of Extensions? Maybe one of the problems of the project is that it questions habits in the whole field of performance arts, but it doesn't address one part of it, the most powerful. Thus, knowledge and power might get confused... I am not sure. In terms of energy, it means that the supplies ship hidden, as we all are used to having it. Leaving the producers in the dark means paying respect to them, while one of the assumptions seems to be to question them as well. What I find really interesting is that Extensions seeks to find the role of the body in the process of making performance. As Xavier points out in the self-interview, the body needs other entities to extend into in order to exist and in order to produce. Energy supplies in the form of air, water and food, maybe clothing and housing. In the capitalist system all of this asks for money. Which refers us back to the producers and their bodies. Bodies lacking against bodies? Is utopia only achievable through revolution and revolt? How would you guys relate to this question? What were the hierarchies not addressed in Podewil? How could it become political? Or it wants to become art.

energija,
telo / figura i teorijske naracije
pisci: miško šuvaković

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energy,
body / figure and theoretical narration
by: miško šuvaković

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1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1862. It is a very long letter, and it contains a great deal of information about the state of the country at that time. It is a very important document, and it is one of the most important documents in the history of the United States.

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01 prolog:
heidegger, mangelos, energija i foucault

Pitanje o "energiji" tiču se odnosa. To je stavljanje (Stellen) koje izaziva prirodne energije. Ono promiče (ein Fördert) s tim što otkriva i ispostavlja... Heidegger (1889-1986) općitao je ovo stanje modernosti. Moderna je nastala kroz ovo promicanje, otkrivanje i ispostavljanje od sveta prirode ka svetu ljudi (od predjudskog haosa do ljudskog razuma). Otkrivanje i promicanje tela koje se izlazi iz prirodnog predjudskog haosa ili reda u nekakav postat unutar društva i kulture. Moderna je ukiježena između prirode i društva. Ukiježatost jeste odnos, a odnos evocira pitanje o "energiji". Umetnik i mislilac moderne, kakav je bio, Mangelos (1921-1987), suočio nas je sa pitanjem o "energiji". Šta je "energija"? Njegov odgovor glasi: MISLIJENJE JE FORMA ENERGIJE, ili "teorija energije". Stvar je u mislijenju. Mislijenje za Mangelosa jeste moderno mislijenje, a to znači da se ukazuje kao obuhvaćanje, kao univerzalnost energije u rasponu od predjudskog haosa prirode do uzravnog malinskog i medijskog postjudskog rekonstrukcija kulture. Mangelos misli od "primitivnog" i "naučnog" do "s sofisticiranog" i "kompleksnog", od prisutnog do odsutnog, zapravo, od prvobitnog bivanja u prirodi do sudanosti od prirode. Prifotnost i društvo se suprotstavljaju u mislijenju modernog mislioca koji sebe telisno misli kao "odnos", a to znači "energiju". Mangelos je u odnosu na "energiju" uspeo da napravi korak od mislijenja egzistencije u "promicanju" na način heideggerovske preortane metafizičke ka formulisanju "iskaza" (statementa, manifesta, konceptualizacije, propozicioniranja) na način konceptualne umetnosti. To je i sam izveikao u više manifesta kojima je izveikao "misao-na-telismo" obrt od predjudskog haosa u društveni svet, odnosno, iz naivnog mislijenja u metafizičko i iz metafizičkog u kritično mislijenje: **MANIFEST O MEMORI: memorija je starija od mislijenja, kronološki, i od činjenja, to je replikativno svojstvo reproduktivne energije, zatim MANIFEST O SVIESTI: svjesti je najam naivnog mislijenja čiji je sadržaj neposredno idealno stanje cjelokupnosti mislijenja.** I **MANIFEST O JAZU NO. 3: mark je glodajući iz 19. st. još više umjetnost u društvu, a društvenost se još više izaz među njima, iz dvasednoprav vidi se društvo, ali se i umjetnost.**

Gubjenje prirode: trag, brisani trag, odošeni trag - društvo se ukazuje kao odlaganje, kao odlaganje odlaganje otkrivanja i ispostavljanja. Svet se ne razumeva više kao prisutnost koja se otkriva i ispostavlja, zapravo pojavljuje, već kao nekakav "princip" kulture kroz koji se gleda svet (čovjek, priroda, kosmos; predjudsko, ljudsko kao prirodno, vanljudsko, nadljudsko, malinsko, itd). Prava opozicija nije duh-naspram-materije, već telo-naspram-malinske. U društvu/kulturi "energija" jeste kroz žargona, metaforsko pojedinačnosti odnosa ili pokušaj rekonstrukcije doslovnosti događaja (čina) u idealizovanu nemogućnosti. "Energija" na kraju moderne postaje diskurs, ali diskurs nije sam govor, već mnoštvo sistema zatvaranja, prikazivanja, konstituisanja, ali i zabrane i isključenja. Tada, ako sledimo Foucaulta (1926-1984), "autor" nije govorni pojedinac koji je izveikao ili napisao neki tekst, već je autor princip grupisanja diskursa, jedinstvo i izvor njegovih značenja. Autor je "ono" što uzemirajućim jeziku fikcije daje njegovo jedinstvo, njegova udvojenost u žbiju, zapravo žbija jeste jedna od otkrivenih silika autora-ka-principa grupiranja diskursa. "Energija", tada, jeste metaforska za preloz od prirode ka energije u ljudski odnos sa prirodom do društva kroz koje se preobrazila prirode do grupisanja diskursa u konstituisanju odnosa autor-delo. Zapravo, tu se suočavaju svet-čovjek-kultura: umetnik jeste posrednik (ili princip) grupiranja, da bi na kraju došli do same društvenosti - sveta kao društva. Reči "energije" znači reči "izlazi energije" i to je za nas postavio Mangelos.

01 prologue:
heidegger, mangelos, energy and foucault

Questions on "energy" regard relationships. It is a setting upon (stellen) that causes natural energies. It flows (fördert) by revealing and establishing... Heidegger (1889-1986) gave an outline of such state of modernity. Modern art came into existence by this setting upon, revealing and establishing, from the world of nature to the world of people (from prehistoric chaos to human reason). The revelation and setting upon of body extracted from natural prehistoric chaos or order to be put into some kind of position within society and culture. Modern art finds itself wedged in between nature and society. Impaction is a relationship, and relationships evoke questions on "energy". Mangelos, the modern artist and thinker he was, (1921-1987) made us face the question on "energy". What is "energy"? His answer was: THINKING IS A FORM OF ENERGY. Mangelos has a "theory of energy". It is about thinking. Thinking to Mangelos is modern thinking, meaning that it shows itself as comprehension, as universality of energy spanning from prehistoric natural chaos to the fast post-human machine and media reconstitution of culture. Mangelos thinks from "the primitive" and "the naive" to "the sophisticated" and "the complex", from the present to the relating, that is, from the primalive being in nature to alienation from nature. The primary and the secondary are juxtaposed in the mind of the modern thinker who physically sees himself as "relationship", and that is "energy". Mangelos managed, in relation to "energy", to step from thinking existence in "flowing" in the way of Heidegger's copied metaphysics towards the formulation of a "statement" (manifesto, conceptualization, propoositioning) in the way of Conceptual Art. He himself stated it in several manifestos, turning "in mind and body" from prehistoric chaos to social world, i.e., from naive thinking into metaphysical, and from metaphysical into critical: **MANIFESTO ON MEMORY: memory is older than thought, chronologically, from man, too, it is the replication characteristic of reproductive energy. Further MANIFESTO ON CONSCIOUSNESS: consciousness is a term of naive thinking the content of which is a non-existent ideal state of the entirety of thought, and MANIFESTO ON JAZZ, NO. 3: man, looking on from the 19th century, saw art in society, in the 20th the gap between them is still apparent, from the 21st, society can be seen but not art.**

Losing nature: a trail, an erased trail, a disposed trail - society presents itself as disposing, as disposing the disposed revelation and establishing. The world is not seen anymore as the presence which reveals and establishes, it actually appears as some sort of cultural "principle" through which to see the world (man, nature, cosmos; pre-human, human as natural, non-human, super-human, machine, etc...). The true opposition is not spirit vs. matter, but body vs. machine. In society/culture "energy" is a jargon expression, a metaphor on the individuality of relationship or as attempted reconstitution of the literalness of event (act) in idealized inability. "Energy" towards the end of modern art becomes a discourse, but discourse is not language itself, but a multitude of systems, of representation, presentation, constitution, but also of prohibition and expulsion. Then, according to Foucault (1926 - 1984), "the author" is not a speaking individual who said or wrote a text, but the principle of grouping discourses, the unity and source of its meanings. The author is "it" that to the unsettling language of fiction gives its unity. Its integration into reality, moreover, reality is one of the painted pictures of the author as discourse-grouping principle. "Energy" then is a metaphor for the transition from nature as energy into the human relationship with nature, all the way to society through which nature transforms and to the grouping of discourses in the constitution of the relationship author-work. As a matter of fact, that is the confrontation of world-human-culture: an artist is the mediator (or principle) of grouping, in order to arrive at sociability - the world as society. To say "energy" is to say "theory of energy" as given to us by Margalese.

02 energija:

jargon, metafora ili doslovni događaj

Ali, šta jeste energija u odnosu na teatar ili u odnosu na umetničko delo ili u odnosu na telo koje jeste i "samo telo" i "vitešljiva figura nekogovnog značenja" nekakvog scenskog ili samskenskog događaja unutar umetnosti, kulture, društva ili sveta prode? Ipak postoje razlike. Nije svaka upotreba reči "energija" ista, nje svaki telesno-verbalni gest glumice koji izgleda Hamletove reči ili bio-mehanički-verbalni gest Meyerholdovog ušibca na isti način opisujujući ili odlažući energije... Trisha Brown, Terry Fox, Marina Abramović, Laurie Anderson ili Steiner rade sa različitim "energijama". Trisha Brown je radila sa akumulacijom telesne energije plesača. Terry Fox je koristio energiju bahemijaskog procesa vrenja kvasca prilikom mešanja haba. Marina Abramović je radila sa svojim različitim modalitetima energije: kinetičkom ili potencijalnom energijom ljudskog ontskenskog tela u pokretu ili mirovanju, odnosno, sa energijama vatre, vetra, vode ili energijom mašina, zatim, psihičkom energijom, libidom ili duhovnom energijom (ma šta ove reči znače). Laurie Anderson je radila sa energijom publike (posebno masovnog spektakla). Steiner je radio sa energijom tela ili sasvim različitim "cyber" odnosima (preobrazbama energije) u sistemima telo-mašina. Ali, ipak šta "energija" jeste? Mogu pretpostaviti da energija "jeste" nešto na način jargona, na način metafore i na način doslovnog događaja.

Na način jargona "energija" jeste nešto čime se pravda, identifikuje, upisuje smisao i to izuzetni smisao scenskog prizora, bihevioralno-dramskog prikazivanja ili doslovnog ljudskog scenskog ili samskenskog čina. U svakodnevici svetova teatra, reč "energija" jeste jargonski nadomestak za "kreativno" ili za "talentovano" ili za "živотно" ili za "neizrecivo" ili za "ne znam šta da vam kažem, ali to je nešto jako važno" ili možda "jako bitno" ili "duboko" ili "snožno" ili "autentično"... Jargon jeste barjani, zamlon koji odvaja "energiju" od direktne i doslovne pojavnosti efekata energije (janage, sile, udara, moći) u samonaznaučivosti nekog sveta, neke doze.

Na način metafore "energijom" se naziva nešto što je tu i što se mora opisati. "Energijom" se metaforično prikazuje i zastupaju neverbalni ili neverbalizovani pokretati, preobrazaji i efekti. Pokretati "energija" je ono što prethodi gestu i daje gest kao izraz, mak, udaran, elegantan, lak ili težak, zadrživ ili bolan. Preobrazaji "energija" je ono što kao da povuče dva starija, pokolja, telesna odnosa, zopova preobrazajem se jedno starije materije (telo, prostor, objekat) dovede u drugo starije materije. Efekti "energija" jeste nekakve posledice zapletanja konflikta ili razrešenja, nekakvo pražnjenje, očišćenje, nasipavanje, koncentriranje, skupljanje, naginjanje. Ali "energija" jeste i nekakvo imenovanje od indeksacije preko simbolizacije do diskursa. Zato, je energija neka vrsta "agenta" kojim se u jeziku pokazuje moć nepodizivog skoka igrača, govora glumice, krika pevačice, bola performera, itd...

U evropskoj umetnosti od avangarde do postavagande pojavila se jedna namera, sasvim utopijska namera, da se izade iz metaforičnog i jargonskog, da se dođe do same stvari (samog objekta, samog tela, samog gesta) bez zastupanja u odnosu na metaforični i njene beskrajeve mogućnosti "govora" koji pokriva sve, pa i sam svet. Tojda ka doslovnosti jeste jedna od velikih obećanja transgresivnih pristupa u avangardama XX veka. Na primer, italijanski teataristi arto povere Germano Celant sasvim je precizno izložio "poetiku" doslovnosti:

Savremeni umetnici dani su izvan identifikacije pojmove: rešne-rešne,

zakaživanja, misa-misane, događaj-događaj. To je umetnost koja je shvaćena kao potrebak za neprekidnim rešivanjem umetničkog mentalnog i fizičkog postojanja, kako bi se time odbranila mimetika i fantazika merobaja ispred njeja zajednice ponašanja. Napor ove umetnosti sastoji se u nameni da se različi preko medija koji nisu moći preputati disocijacijama kumulacijama ili ovažanja prema semantici. Otuda i prebitičke fikcionalne ideje: ideja prenesena u materiju postaje model za čeljenički i mentalno učenje. Autor, stajajući za u svetlosti između ideje i materije postaje izokrivljeni protagovnik događaja, imetnisi se sa aktualnosti i nepoprednosti u vremenu i prostoru razreza tek svojih zamisli" ili "otklonjenje se sve ono što može da izazove nelikvidnu ili predratu da bi se došlo do omerice između stvarnog i mentalnog."

02 energy:
jargon, metaphor of literal event

But, what is energy in relation to the theater or in relation to the artistic work or in relation to the body, which is both "the body itself" and the "manifold figure of layered meanings" of a scenic or non-scenic event within art, culture, society or world of nature? There still are differences. Not all usage of the word "energy" is the same, not every bodily-verbal gesture of an actor saying Hamlet's lines or biomechanically-nonverbal gesture of Meyerhold's trainee is in the same way presentation or disposal... Trisha Brown, Terry Fox, Marina Abramovic, Laurie Anderson and Stolare all work with different "energies." Trisha Brown worked with accumulation of the dancer's physical energy. Terry Fox used the biochemical energy of yeast reproduction in dough kneading. Marina Abramovic worked with completely different modalities of energy: with kinetic or potential energy of the human anatomical body in movement or stillness, i.e., with energies of fire, wind, water, or with the energy of the machine and further on, with physical energy, liquid or spiritual energy (whatever these words may mean). Laurie Anderson worked with the energy of the audience (doxa) of mass spectacle. Stolare worked with the energy of pain or with completely different "cyber"-relations (transformations of energy) in body-machine systems. Yet, what is "energy"? It can be presumed that energy is "something in the way of jargon, in the way of metaphor and in the way of literal event."

In the way of jargon, "energy" is something by which to justify, identify, give meaning, extraordinary meaning to a scene, a behavioral dramatic presentation or a literal human scenic or non-scenic act. In the everyday life of theatrical worlds, the word "energy" is the jargon substitute for "creative" or "talented" or "existential" or "inexpressible" or "I don't know what to tell you, but it is something very important" or maybe "very essential" or "deep" or "strong" or "authentic"... Jargon is a barrier, a screen separating "energy" from the direct and literal presence of energy effects (strength, force, impact, power) in the self-explanatory condition of a world, a doxa. In the way of metaphor, "energy" is something that is here and must be described. "Energy" is metaphorically presented and represented by non-verbal and non-verbalized driving-forces, transformations and effects. Driving-forces: "energy" is what precedes the gesture and presents the gesture as powerful, lame, striking, elegant, easy or hard, seductive or painful. Transformations: "energy" is what apparently connects two states, postures, physical relations, that is, it is by way of transformation that one state of the matter (body, space, objects) is brought into another state of the matter. Effects: "energy" is some sort of consequence of producing conflict or of disavowment, some sort of emptying, release, speeding, or, on the other hand, concentration, gathering, piling. But "energy" is some sort of naming from indexing through symbolizing to discourse. Therefore, energy is a kind of "agent" which in language shows the power of the unrepresentable dancer's jump, actor's speech, singer's cry, performer's pain, etc...

There was an intention in European art from the avant-garde to the post-avant-garde, an utterly utopian intention, to break out of the metaphorical and jargon-like, to get to the thing itself (the object itself, the body itself, the gesture itself) without representation in regard to metaphysics and its infinite possibilities of "speech" which covers all, even the world itself. The tendency towards literalness is one of the great promises of transgressive approaches in the avant-garde of the 20th century. For example, the Italian theorist of arte povera, Germano Celant, stated precisely the "poetic" of literalness:

Poor art brings with it a conscious identification of terms: real is real, action is action, thought is thought, event is event. It is art understood as encouragement for the increasing verification of the artist's mental and physical existence, in order to remove the mimetic and fantastic retina in front of the eyes of the observers' community. The goal of such art consists in its intention to infuse through media that will leave nothing to ambiguous interpretations or a turn towards semantics. That is also where ideas become physical: idea transferred into matter becomes a model for factual and mental learning. Putting himself into the middle between idea and matter, the author becomes the exclusive protagonist of the event, integrates with actuality and develops his/her ideas directly in time and space. He "rejects all that can provoke reflection or performance in order to reach contacts between the vital and the mental."

Istorija "doslovnosti" u umetnosti može da se prati posredstvom različitih primera. Reč je o sklonosti povratka ka samim stvarima ili samim pojavama ili samim činovima. Reč je o zahvatanju onog što prethodi govoru, što je vezano za samo telo, za sam prostor, za samo vreme, ali i za odnose samih (jednakoizvornih) tela, prostora i vremena. Neizbežno i neizbežno pokazuju se kroz složeniosti pojave. Energija je odelotvorena. Telo je razoreno do energije. Moguće su različite kombinacije (setite se Brooksa ili Grotowskog). Prisutnost je centrirana. Prisutnost je telesna i politička. Artaud anticipira ovu primarnost suočenja sa "energijom" sledećim rečima:

Musika ima udaljenost od zmijsa, ne pamtiti mentalnih zamišli koje su indukovane u njima, već zato što su zvijez izložene, pretegnute po zemlji, zato što dodiruje zemlju skoro celom dužinom svog tela; tako muzičke vibracije prenesene do zemlje deluju na ova tela kao neoma suptilne i veoma dugo ponuke; zato, ja nameravam da tretiram publiku kao zmijsu.

To je težnja da telo bude telo u udarcima, vibracijama, talasanju koje dodiruje telo drugog, koje stvara i preoblikuje svet koji je primamaj i besćilji od sveta reči (simboličkih akumulacija, prekrivanja i naslojavanja). Tu anti-fikcionalnu i političku strategiju sasvim jasno obočava i politizuje

Julian Beck: Ne volim teatar Brodskaya jer ne zna reći "dober dan". Glasovi su pogrešni, ponavljanje je pogrešno. Seks je pogrešan, idealizam. Hollywoodski celjer sveršenosti, čista slika. Odelo izgubljenih odelja, zaključanog anusa. Bez mirisa. Naljutiti, jednog holivoodskog glumca, jedne zvezdice Brodskaya, i odmah prijaviti Brodskaya, tog stola gde je čak i savad fabrikisan, nevestan.

To je bilo poslednja modernističko utopija kroz koju je načinjen pokušaj da se probije horizont ili opna ili ekran Simboličkog prikrivanja Realnog: "Realno je stvarna razina koja izlazi iza Simbolnog i oko koje se strukturiše Simbolno". Taj je probaj pokušaj i izvođen u teatru, filmu (Godard, Warhol), skulpturi i slikarstvu (Andre, Judd, Morris, Kosuth, Buren, Marina Abramović), književnosti (Sollers, Iqbal, Barth), ... Delovanje Marina Abramović (1948 u Beogradu) u periodu između 1973. i 1975. godine jeste karakterističan primer izlaska iz sklonosti i reakcije na prosojilski intelektualizam konceptualne umetnosti, ali i pokušaj deatralizacije tela u energetičkom polju bola, gsta, primarnog ponašanja, izdavanja delu dejstvu neretkosti ili udara vođenja. Abramovićeva je realizovala seriju body art događaja nazvanih "Ritam" u kojima je uzimala na doslovnost "udara" na tela. Telo je udarano, telo podnosi udar, telo uzvraća udar. Polazišajna energija je pretvorena u energiju (mekhaničku, biološku, psihološku, društvenu) udara na njeno telo daleko kao uzorak. Njeno telo jeste "egzaktni uzorak" na kome se očigledno pokazuje dejstvo "udara". Telo kao objekat prima, podnosi i čini opributnijim udar.

Pogledajmo nekoliko njenih opisa akcija:

Ritam 10 sadržaj akcije: 1.Postavljam beli papir na pod 2.Postavljam dvadeset noževa različite veličine i oblika na papir 3.Uključujem magnetofon 4.Lokiram noževe leve ruke glavin lokom

akcija: Uzman nađ, zaslađam ga između prstiju leve ruke. Svaki put kada se posećem uzimam drugi nađ. Kada pramenim ova noževa (zve ritmeva), puštam magnetofon sa snimljenim zvukom prstakog događaja. Uključujem drugi magnetofon. Drugi deo akcije se sastoji u tome da, slušajući zvuk ritmičnog noževa, ponavljam igru. Svojom sebi u takvo stanje koncentracije da, prihvati ritam udaraca, uspevam istovremeno, kada sam se poseću u prvom delu akcije, da se posećem i u drugom. Puštam drugi magnetofon na kome je ritam udaraca ulovstriben. (1973. Centenporanea, Rim)

zatiem:

Ritam 2 Beži postar osvećen sa 12 uputstva (jedine 8 v. Događaj uzima sa dve statične kamere super 8: jedna kamera postavljena od mene prema publici, druga od publike prema meni. Svojom latom služim se isključivo kao sredstvom kroz koje se manifestiraju psihofiziološke reakcije posle uzimanja obođenih tableta (preparate za lečenje akutne šizofrenije) koje moje telo dovode u nepredvidljivo stanje. Otkriva publici, uzimam dve tablete. Najpre uzimam jednu, ispijujem njeno dejstvo (trajanje se sastoji u kućanju mišića tela koje ne mogu da zaslađam, tako sam popluno u svršenom stanju). Prvim tabletu, u kojoj uključujem tranzistor i stavljam namerno izostavi program, dok se ne priprema za uzimanje druge tablete. Uzman drugu tabletu, koja dovodi moje telo u stanje mirnozaja, kada se moja zvezi isključuje. Bez sticila na ozbilno stanje, akcija se odvija sve dok ne prestane dejstvo druge tablete. (1974. Gradska Galerija savremene umetnosti, Zagreb)

ili:

Ritam 0 Uputstvo: Na stolu su naskaze predmeti koje možete upotrebiti na meni. Ja sam objekat. Vreme trajanja: 8 časova (20h-02h). Sve odgovornost preuziman na sebe. (1975. Galerija Statle Mera, Napulj.)

O čemu se ovde radi? Radi se o "sceniranoj" događaju koji je izvan konteksta i institucije teatro. Naprotiv, može se rekonstruisati nekakva istorija evolucije od tujimutne skulpture ka tu-izvedenom događaju (akciji umetnice, performansu). Zatim, psihološki subjekt umetnice je redukovao; pokazuje se samo doslovno telo i ponašanje (energetska transformacija mehaničkih stanja) tela.

The history of "literalness" in art can be observed through various examples. It is about the inclination to return to things, phenomena or acts themselves. It is about including that which precedes speech, that is in connection with the body itself, with space itself, with time itself, but also with the relationships of (reduced) bodies, spaces and times themselves. The unutterable and the inexpressible are presented through the complexity of phenomena. Energy is personified. The body is decomposed to energy. Various combinations are possible (think of Brook or Groszowski). Presence is centered. Presence is physical and political. Artaud anticipates the significance to confront "energy" in the following words:

snakes are elongated, stretched across the ground, because they touch the ground with almost the whole length of their bodies; then musical vibrations transferred into the ground affect these bodies as very subtle and very long messages; therefore I intend to treat the audience as a snake.

It is the tendency that the body be a body of impacts, vibrations, waves, that touches the body of another that creates and transforms a world that is more primary and more basic than the world of words (symbolic accumulations, overlapping and layering). Such anti-fictional and political strategy is clearly promised and politicized by Julian Beck: I do not like Broadway theatre, because it does not know how to say "Good day". The voices are wrong, the behavior is wrong. Even the sex is wrong, idealized. The Hollywood world of perfection, pure image. Well dressed suits, arched anus. Without odor. An inhuman one, of a Hollywood actor, of a Broadway star. And the disgusting fifth of Broadway, of the scene where even the smell is fabricated, unreal.

It was the last modernist utopia by way of which the attempt was made to break through the horizon or membrane or screen of the symbolic disguising of the real: "The Real is a horrible gap opened wide in the middle of the Symbolic and around which the Symbolic structures itself." The breakthrough was attempted and performed in theatre, on film (Godard, Warhol), in sculpting and painting (Andre, Judd, Morris, Kosuth, Buren, Marina Abramovic), in literature (Solers, Issa, Barth)... In the period between 1973 and 1975, Marina Abramovic (b. 1946 in Belgrade) gives a characteristic example of acting painting and reacting to the pro-theoretic intellectualism of conceptual art, but also attempting to de-theatricalize bodies in the energetic field of pain, gesture, primary behavior, exposing the body to the influence of drugs or air blows. Abramovic realized a series of body art events under the title of "Rhythm" in which she pointed towards the literalness of "blows" to the body. The body is struck, the body takes the blows, the body returns the blow. Potential energy is transformed into (mechanical, biochemical, psychological, social) energy of blows into her body given as sample. Her body is an "exact sample" which clearly shows the impact of the "blow". The body as object accepts, takes and presents the blow. Let us take a look at some descriptions of her actions:

RHYTHM 13 content of the action: 1.I put a white paper on the floor 2.I put seven twenty knives of various sizes and shapes onto the paper 3.I turn on the tape recorder 4.I put blue nail polish onto the nails on my left hand
action: I take a knife, stick it between the fingers of my left hand. Every time I cut myself, I take another knife. When I change all the knives (all rhythms), I turn on the tape with the recorded sound of the past event. I turn on another tape recorder. The second part of the actions consists of me repeating the game, listening to the sound (rhythm) of the knives. I get myself into a state of such concentration, that, following the rhythm of the strikes, I manage to cut myself in the second part of the action at the same time I cut myself in the first part. I turn on the other tape, the rhythm of the strikes being doubled now. (1973, Cosmopolitana, Rome)

RHYTHM 2 A white space lit by 12 spots of 8 KW. One event taped by two static Super-8 cameras: one camera pointed away from me towards the audience, the other one away from the audience towards me. I use myself exclusively as a means to manifest psycho-physiological reactions after taking certain pills (acute schizophrenia treatment drugs) that bring my body into an unpredictable state. Faced towards the audience, I take two pills. First I take one, I test its effect (the reaction consists of a stiffening of bodily muscles, which I cannot stop, although I am fully conscious). I take a break, during which I turn on a transistor radio and listen to a randomly chosen station, while I prepare to take the other pill. I take the other pill that gets my body into a state of stiffness, when my conscience shuts off. Regardless of the state, the action continues until the effect of the other pill wears off.
(1974, The city of Zagreb Modern Art Gallery)

RHYTHM 6 Instructions: There are things on the table that you can use on me. I am the object. Performance duration: 6 hours (6 p.m. - 2 a.m.) I take full responsibility. (1975, Studio Morra Gallery, Naples)

What is this all about? It is about a "scenic" event outside the context and the institution of theater. Even more so, it can be reconstructed as a history of evolutions from the here-present sculpture to the here-present performed event (the action of the artist, performance). Further on, the psychological subject of the artist is reduced: it shows only the literal body and behavior (energy transformation of mechanical states) of the body.

Izvesni rani radovi (iz serije performansa "Ritam 10-0") Marine Abramović još su sasvim modernistički. Njeno telo u akciji jeste sam doslovni objekt "udara". Nije bitno rad, nije bitan pol. Telo jeste univerzalni uzorak za udar. Preobražaj energije je bihevioralan. Figura jeste telo koje rođa mesto udara. To su radovi sa nožem i ubadanjem noža među prste. To jeste rad sa uzimanjem tablera za "lečenje" akutne šizofrenije. U "Ritm 4" (Galeria Diagramma, Milano, 1974) ona je gola. Telo jeste ženski genitalije (erogene zone). Njegova seksualnost i erotičnost smeštene su u zagradu, postoje, ali nisu bitne. Telo je izloženo udarcima vazduha. Dominantna je uloga tela kao materijalne figure koja se deformiše, izobličuje. Bitno je telo koje je izloženo udarcima vazduha do gubitka svesti. Ali u "Ritm 5" (SAC, Beograd, 1974) bitno je što je ona "bena". Ona se kreće oko velike plameno potokrake zvezde. Ona ponavlja karakteristične "benke atribute": seče kosu i baca je u vatru, rođa nožke na nogama i rukama, ulazi u plamenu zvezdu i sa njom se sjedinjuje. Ženski metalni simboli ženskog uvedeni su u igru. U "Ritm 0" ona izvodi dvosmernu igru. Ona jeste doslovni objekt na kome se može udariti bilo šta. Na tom nivou znanja ona telo i dalje tretira kao modernistički univerzalni objekt (TU-PRESUHD MESTO UDARA). Na drugom nivou ona sebe može i kao fetiš, objekt uživanja, mesto na kome želja pokazuje svoje učinke. Ona sebe izlaže kao "poželjni" objekt za gest erotizovanog nasilja (slobodno perverzije). Ona provoca pokretanje libida (seksualnog i erotskog). Ona simbolizuje realizuje do nivoa označitelja: nanošenje i prijemla bola, nadražaja erogentih zona, estavljajna traga. Ona dvosrtnost, je bitna. Telo je uključeno između dva statusa: statusa doslovnog objekta modernosti i funkcija fetiša postmodernizma. U jednom drugom performansu (Kruisinger Gallery, Innsbruck, 1975) ona ulazi u "svet" fantazmatičkih projekata tela kao "igračke"/"igračice" autoerotizma i sadomasohizma. Nagost tela postaje nagost imenovanog fetiša. U dva nina rada potenciran je status "ženskog". Tu dva rada nisu feminišćki, ali na izoran način približuju feminišćko centriranje "rođa" i "pola". Prvi rad je "Artist je Beautiful, Artist must be Beautiful" (Charlottenburg Art Festival, Copenhagen, 1975). Naga umetnica se grubim pozama češja četkom sa goudenim zupcima i uzvikuje "Umetnost mora biti lepa, umetnica mora biti lepa". Svočavaju se "lepota" i "bol". Drugi rad je izveden, ako se ne satam na feminišćkom festivalu. Ali on nije izveden u "duhu" feminišćkog projekta identiteta, već naprotiv on jeste rožanje ženskosti, ulažanje u univerzalističku igru muške agresivnosti i poruđa njegovoj boli. Ali njen performans jeste i prihvajanje ženskog samokatrjavajja, međutim, samokatrjavajje nije melanholično, ona je hladno, doslovno.

Drugi rad je "Uloga zamena" (De Apple Gallery, Amsterdam, 1975). U pitanju je jednostavna igra zamena uloga. Polazi se od toga da telo ima ulogu i da uloga određuje konsekvence za telo. Umetnica je našla profesionalnu prostotku koja se umesto nje pojavlja na ožavljaju njene izložbe u galeriji De Apple, dok se ona našla na mestu prostotku u jednom od amsterdamskih koga. Onda je izveden karakterističan posak od tela-objekta ka telu-instituciji. U kasnijim radovima iz 90-ih godina Marina Abramović koristi svoju žensku figuru da bi gradila telesne narativne i fiksionalne priče. Tu su "pel" i "rod" nekakvi simboli seksualnog, erotskog, civilizacijsko-mihološkog trotnjanja tela koje govori (pripreveda u telesno-figuralnim slikama). Na primer, mogu se uporediti dela "Glave zrnajeva" (Hamburg, 1992), "Čišćenje ožicelca" (Oxford, 1995), "Balkanski barok" (Venecija, 1997) ili "Biografija" (Ljubljana, 1998). Tu je telo artifičijalna vikaoljna simbolička ili tekstualna predstava (representation) koja se bavišna na odnosu figurativnih sčenskih ili čvrenskih tekstova:

- (a) teksta balkanske žene - žene mitske ratnice,
- (b) teksta evropske žene - žene individualizovane zavodnice, i
- (c) teksta azijske žene - žene bez subjekta koja opšti sa predjudskim snagama prirode, i
- (d) teksta američke (paradigmatički postmodernistički) žene - žene fatalne igre spektakla ili holivudskog filma.

Ovi likovi se u njenom poznom radu spajaju (koliziraju) u "energiju simbola" koja je istovremeno fiksionalna (predodložena) i konkretizovano-izvedbena na sceni ili pred kamerama.

Ali kakav je "ženski" identitet dela Marine Abramović u odnosu nadruge žene umetnice. Neka ovim prilikom ona bude svedena sa dve umetnice: Claude Cahun i Vlastom Delmar.

Claude Cahun (1894-1954) jedan je od skrivenih likova evropskih istorijskih avangardi. Tek poslednjih godina nastaju javni i detaljne naspave njenog fotografskog rada i neobičnog života. U pitanju su privatni-javni fotografski primerici, najčešće foto-autoporneti. Cahun je bila lezbijka i njen fotografski rad je obilježen "podlektualnim" indeksiranjem njenog "drugajčijeg" seksualnog identiteta. Njene fotografije su običajne predčavajja ili sugerirajja psihološkog unutrašnjeg stanja. Duguju u izvesnoj meri nadrealistički kodiranom odnosu nevesnog, telesnog i vizuelnog. Njeno "privatno telo" postaje fotografska-javna-figura kojom se indeksiraju stanja: travestije, egzibicionizma, melanholije, nagostije, porivajja, skivanja, konstruirajja drugosti, prenosa i kontraprenosa... Seksualnost je potpuno skrivena, poruđeni su simbolički narosi figura erotizma: zavodjenja, izdvojenja, višeznačnosti polnog identiteta, metaforizovana seksualnost, modernost moderne žene, tajnovost... Claude Cahun sasvim je različita od Marine Abramović. Cahun oko jedga sopstvene privatnosti gradi javni fotografski mit žene.

Certain "early works" (from the performance series Rhythm 10-0) by Marina Abramović are still quite modernist. Her body in action is the literal object of the "blow". Gender is not important, sex is not important. The body is the universal sample for impact. Transformation of energy is behavioral. The figure is the body that is the place of the blow. These are works with a knife and sticking the knife between the fingers. It is a work with taking pill for "curing" acute schizophrenia. In Rhythm 4 (Galerie Diagonale, Milan, 1974) she is naked. The body is female (genitals, erogeous zones). Its sexuality and eroticism are placed into brackets, they exist, but are not important. The body is exposed to airblows. Dominant is the role of the body as material figure, which is deforming and twisting. Essential is the body exposed to airblows till the loss of consciousness. In Rhythm 5 (SAC, Belgrade, 1974), though, it is important that she is a "woman". She moves around a big fiery five-pointed star. She destroys the characteristic "female attributes": she cuts her hair and throws it into the flames, she cuts her finger- and toenails, gets into the fiery star and becomes one with it. Introduced into the game are erotic metaphysical symbols of the female. In Rhythm 0 she plays an ambiguous game. She is the literal object on which anything can be done. On that level of meaning she continues to treat the body as a modernist universal object (the here-present place of the blow). On another level, she offers herself as a fetish, an object of enjoyment, a place on which desire shows its effects. She exposes herself as a "desirable" object for a gesture of eroticizing violence

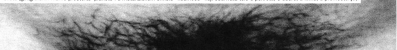
(fread of perversion). She provokes the waking of the libido (sexual and erotic). She realizes symbolism to the level of the signifier: the infliction and acceptance of pain, the stimulation of erogeous zones, the leaving of a mark. This ambiguity is significant. The body is wedged between two statuses: the status of a literal object of modernity and the function of post-modern fetish. In another performance (Kruzingar Gallery, Innsbruck, 1975) she enters into a "world" of phantasmagoric projects of the body as "playing"/"player" of auto-eroticism and sadomasochism. The nakedness of the body becomes the nakedness of the said fetish. In two early works the status of "female" is emphasized. These two works are not feminist, but in an ironic way show the feminist centering of "gender" and "sex". The first work is Art Must be Beautiful, Art Must be Beautiful (Charlottenburg Art Festival, Copenhagen, 1975). The naked artist brushes her hair with an iron brush and cries "Art must be beautiful, the artist must be beautiful." "Beauty" and "pain" are confronted. This work was performed, if I am not mistaken, at a feminist festival. But, it was not performed in the "spirit" of a feminist project of identity, on the contrary, it is the deconstruction of femininity, entering into the universalistic game of male aggressiveness and an offer to his desire. Yet, her performance is also the presentation of female self-punishment, although the self-punishment is not melancholy, it is cold, literal. Another work is The Role of Switching (De Apple Gallery, Amsterdam, 1975). It is about a simple role-switching game. The starting point is that the body has a role and that the role determines the consequences for the body. The artist found a professional prostitute to appear in her place at the opening of her exhibition in the De Apple Gallery, while she appeared in the place of the prostitute in one of Amsterdam's windows. This was a characteristic move from body-as-object towards body-as-institution. In her later works, from the 90's, Marina Abramović uses her female figure to build bodily narrative and fictional scenes. Here "gender" and "sex" are symbols of a sexual, erotic, civilization-oriented mythological treatment of the body that speaks (narrates in bodily-figural images). The following works can be compared as an example: Dragonheads (Hamburg, 1992), Cleaning Mirrors (Oslo, 1995), Balkan Baroque (Venice, 1997) and Biography (Ljubljana, 1998). The body here is a multi-layered symbolic or textual performance (representation) which is based on the relationship of figurative texts on stage or screen:

- a) text of a Balkan woman - mythical woman/warrior
 - b) text of a European woman - individualized woman/seductress
 - c) text of an Asian woman - woman without subject having intercourse with prehistoric forces of nature
 - d) text of an American woman (paleo/indian/postmodern text)
 - e) a woman of a fatal spectacle game or of a Hollywood movie
- These characters merge (create a collage) in her later works in the "erotic of symbols" which is simultaneously fictional (perceptual) and concretely performance-oriented on stage or in front of cameras.

But what is the "female" identity of Marina Abramović's work in comparison to other female artists. Let us confront her with two artists: Claude Cahun and Vlasta Delmar.

Claude Cahun (1894-1964) is one of the hidden characters of the European avant-garde through history. It has been only in the last few years that her photographic work and unusual life are publicly discussed in detail. The work in question are her private/public photographs, mostly self-portraits. Cahun was a lesbian and her photographic work was marked by a "sub-textual" indexing of her "different" sexual identity. Her photos are the promise of a demonstration or a suggestion of a psychological inner state, owing to a certain extent to a surrealist coded relationship of the unconscious, the physical and the visual. Her "private body" becomes a photographic public figure by which status and indexed: travesty, exhibitionism, melancholy, regression, repetition, hiding, construction of the Other, transmission, counter-transmission... Sexuality is completely hidden, symbolic layers of erotic figures are offered: seduction, temptation, ambiguity of sexual identity, metaphoric sexuality, modernity of the modern woman, secrecy...

Javni fotografski mit žene nastaje iz njene privatnosti nekakvom neoblikovanom "transcendencijom" privatnog tela u javnu figuru. Naprotiv, Marina Abramović nema privatnosti, njena privatnost gubi se u trenutku kada ona izlazi na javnu i internacionalnu umetničku scenu 1974. godine. Njen život jeste "javni mit tela" kroz koje se spejaju različite figure svetova umetnosti. U periodu rada sa Ulayem, a to znači od sredine 70-ih do projekta "Ujawnici" (Veliki kineski zid, 1988), ona nema privatni život. Sve je u igri. Nema razlike između privatnosti i javnog nastupa - nadi "gest" u prirodi ili dalekoj egzotičnoj kulturi jeste nastup, izvođenje, akcija. Život u kambru kojim putuju po "belim" svetu. Nastup na izložbi "Dokumenti VII" u Kasselu 1982. Život u Centralnoj australijskoj pustinji. Bostonska na Kosovu, Irbi i Rajastanu. Energija putovanja, polneta, brzine i premeštanja. Život kao pokretni praznik... Privatnost jeste zatvoreni odlošak i odraz javnog tela koje nudi različite figurativne mitove o sebi. Čuhanova je bila, naprotiv, u zatvorenom svetu koji je tek naknadnim oklicima i interpretacijom istoričara postao umetnost iz psihološke "drame" žene i o njoj. Abramovićeva je bila u bezgraničnom svetu koji je bio u svakom trenutku otvoren [javnom pogledu bez pokrića i misterije privatnosti, zapravo, privatnost je nastajala kao odraz senke i neodređenosti javnog tela u javnom velkom i bezgraničnom prostoru. I zaista nema ništa udaljenije od fotografije Claude Cahun na kojoj je ona snimljena u stakli trepanjanske vitrine ("Autoportret", 1932). I Marinine i Ulayeve serije performansa nazvane "Noćni prelazi mora" (radicišta mesta, 1982-1987), ili performansa "Ujawnici" (Veliki kineski zid, 1988). Za Čuhon je svet zatvorena kutija u koju se ugleduje ljudsko telo koje bina svoj pol/rod ili je svet okair (franc) fotografske slike, a za Abramoviću telo jeste "probi udanek" sveta (geografskih makro prostora, planete i u metafizičkom smislu "kosmosa" koji obuhvata telo u pokretu, u udaru, u letu, u premeštanju).



Vlasta Delimar (r. 1966) umetnica je koja radi sa "ženskom" seksualnošću. Njeno telo jeste simptom greška (isključivo) ili eksces (provokacija) u simbolizaciji pola (sex) i roda (gender) unutar društvenosti. Drugim rečima, akcije, instalacije, performansi i foto dela Vlaste Delimar nisu centrirani u polu stereotipa i normiranja feminističkih projekata ženske umetnosti, već jesu gruba, otvorena i direktna provokacija ideologije ženskog ili, tačnije, "želje žene" u polju odnosa konflikta individualnog i društvenog pozajig-ili-post socijalizma, odnosno, srednjeevropskih, balkanskih ili rubno orijentalnih kćova identiteta. Delovanje Delimarove nije "feminističko", mada radi sa elementima feminizma, zato što ona ne ide ka realizaciji projekta roda i pola u društvu, već ka izdavanju pojavnosti pola i roda u društvu. Ona je negativna umetnica. Ona je negativna u odnosu na ličice i normiranja "normalnosti" građanskog društva, pa time i njegovih feminističkih grananja. Ženskom racionalno izvedenom feminističkom "pravu" ona suprotstavlja logiku individualizovane želje žene. Za nju pitanja žene nisu pitanja "sekundarnog identiteta" ili "realističke reprezentacije feminističke emancipacije" unutar feminističkih pokreta i grupa, već igra između života i smrti, između tela sa genitalijama i "duha" koji jeste samo to telo u želji, grču, uživanju, patnji, umiranju, rađanju i prekidanju lica građanske degenerativne osi normativno-normiranja. Ona se usredsređuje na samu seksualnost i njenu neregovisanu energiju, na isključivo seksualnost. Realno u freudovskom i lacanovskom smislu jesu genitalije koje izmiču simbolizaciji, koje spadaju iz alegorijskog projekta velike naracije, koje ostaju na nesimbolizovane i nemoguće (videti instalaciju "Tražim ženu", 1994).

Dok su "žene pola" tela Marine Abramović umot bina sekundarni eksces njenog neizbježnog sekundnog heteropij ekskluzivnog tela, za Vlastu Delimar su "genitalije" srednja nesimbolizovano-materijalno-Realno (sa velikim "R") oko koje se gradi lično, privatno, javno i društveno "telo". Zapravo, Marina Abramović i Vlasta Delimar u svojim delima pokazuju naglo/golo žensko telo, ali to nije isto telo, to su nesporodiva tela. Marinino telo jeste telo mehanike (glatko telo) sa seksualnim atributima koji podakutualno seksualnost vode ka erotizmu i erotizovanju egzistencijalno metafizički, a Vlastino telo jeste materijalno seksualno-genitalno telo (rapavo telo) koje parodira simboličku moć erotizma i koje naznačava metafizičku erotizma (materije koje zastupa duh) ukazujući na samu materiju, samu logiku bivanja ljudskog opstojanja.



05 alegorija priroda:
jacques derrida, maya danan, marina abramović, cindy sherman i philip glass

Jacques Derrida (r. 1930) je preokrenuo pitanje o prirodi pitanja, o metafizičkom. Njegovim rečima: "Ništa - nikakvo prisutno i neizdružno bivstvuje - ne prethodi razlici (différance) i postojanju. Nema subjekta koji bi bio pokretač, tvorac ili gospodar razlike i pred kojim bi ona slučajno ili empijski ispostila. Subjektivnost - kao i objektivnost - jeste učinak razlike, učinak upisan u sistem razlike. Zato u "razlici" podsećala i na to da je proširenje tempiranja, obilazak, zahtev, kojim su znanje, opazanje, trošenje, jednom reju odnos prema prisutnom, prema nekom bivstvujućem, evne razlučeni (différés). Filmozi Maya Danan (1917-1961) jesu o razlučivanju sličnosti filmske slike koja prikazuje "realni svet" i koje zastupa "fantaziju (fantazmatičke svetove drugog)" slikom realnog sveta. Slika u vremenu jeste pokretni svet bez porekla. Prisutnosti nema, samo odlaganje u vremenu. Rad na temporalnosti i geografiji. Derridova se okreće haitianskim vodu cemonijanjima, igri se sintaksama smrti. Telo nije jednostavno predstavljeno figurom, već figura jeste "agenti" preobražaja (transcendiranja) tela u složeni poredak čulnih i semantičkih efekata (ALLEGORIA) o smrti i životu u ritualu. Alegorija jeste tekst (filmski tekst) kojim se zastupa ONO drugo i asimetrično. Marina Abramović dolazi do alegorije razlučivanja (alegorije bez porekla ili izvora) kojim se doslovno ne-psihološki energetsko telo preobrazava u pokretno-telorni-kao-figuralni "kao" alegoriji tekst. Njeno predodređenje u "Zmajevim glavama" postaje energija odnosa hladne zmije i njenog topleg tela u spletu (ritmu) u koji je uložena njeno telo i telo zmije. Tu ima nekakve priču, ali se ona ne da ispričati. Postoji samo dejsvo, jer njeno "telesno i bihevioralno pismo" (dorture) jeste izvedeno od energije zmije i žene u odnosu mirovanja i intenzija, odlaganja uleđa, odlaganja amfiteoznog nagrijaja, odlaganja uobličenoj smislu u priči o ženi i zmiji.

Claude Cahun is completely different from Marina Abramović. Cahun builds a public photographic myth of the woman around a core of her own privacy. The public photographic myth of the woman grows out of her privacy by some unexpected "transcendence" of private body into public figure. Marina Abramović, on the other hand, has no privacy, her privacy gets lost the moment she enters the public and international art scene in 1974. Her life is "the public myth of the body", in which various figures of artistic worlds are merged. During her work with Ulay, meaning from mid-70's till the Lovers project (The Great Wall of China, 1988), she has no private life. It is all in the game. There is no difference between privacy and public performance - every "gesture" in nature or a faraway exotic culture is appearing, performing, action. Life is a van travelling through the "whole wide" world. The performance at the Documenta VII exhibition in Kassel in 1982. Living in the Central Australian Desert, Staying in Kosovo, India or Rajasthan. The energy of travel, movement, speed and transposition. Life as a moving holiday. Privacy is a mislaid reflection of the public body that offers various figural myths of itself. Cahun, on the other hand, was in a closed world which only by later revelation and historians' interpretation became art from and on the psychological "drama" of woman. Abramović was in a limitless world that was at all times open to the public eye without the security and mystery of privacy, in fact, privacy appeared as a reflection of shadows and blurs of the public body in a vast public and limitless space. And really, there is nothing as distant as the photo by Claude Cahun in which she is taken on a shelf of the diningroom china cabinet (Self-portrait, 1932), and Marina's and Ulay's series of performances under the title Nightly Passage cross the Sea (various venues, 1982-1987), or their performance Lovers (The Great Wall of China, 1988). For Cahun the world is either a closed box in which a human body is wedged, choosing its sex/gender, or a photographic frame, while for Abramović the body is the "best sample" of the world (of geographical macro-spaces, planets and, in the metaphysical sense, of "cosmos" encircling the body in movement, in impact, in scream, in transposition).

Vlasta Delimar (b. 1956) is an artist who works with her "female" sexuality. Her body is a symptom: an error (denialment) or excess (provocation) in the symbolization of sex and gender within society. In other words, actions, installations, performances and the photographic work of Vlasta Delimar are not centered in the field of stereotypes and the feminist projects of women's art norm setting, but are a rough, open and direct provocation of the ideology of the female, or rather, "the women's desire" in the relationship of conflicts between the individual and the social late-capitalist socialism, i.e. mid-European, Balkan or marginally oriental identity codes. Delimar's work is not "feminist", although she works with elements of feminism, because she is not headed towards the realization of the sex and gender project in society, but towards provoking the manifestation of sex and gender in society. She is a negative artist. She is negative in regard to clichés and the norm setting for the normality of civil society, and thereby its feminist branching. She juxtaposes the female rationally derived feminist "right" with the logic of the individualized desire of woman. To her, the female questions are not the questions of "academic identity" or "realistic representation of feminist emancipation" within feminist movements and groups, but the play between life and death, between a body with genitals and the "spirit" which is that very body in desire, spasm, enjoyment, suffering, dying, birth and breaking the bourgeois degenerative axis normal-abnormal. She focuses on sexuality itself and its unregulated energy, on the denialment of sexuality. Reel in a Freudian and Lacanian sense are genitals that avoid symbolization, that fall out of the allegorical project of great narration, that stay here not symbolized and impossible (see the installation Seeking Woman, 1994).

While "sexual indicators" of Marina Abramović's body are always significant secondary attributes of her mechanical, active, heroic eroticized body, to Vlasta Delimar "genitals" are the central non-symbolized, material Real (with capital R) around which to build the personal, private, public and social "body". In fact, Marina Abramović and Vlasta Delimar in their works show the naked/stripped female body, but it is not the same body, the bodies are incomparable. Marina's body is the body of mechanics (the smooth body) with sexual attributes that sub-totally lead sexuality towards eroticism and eroticized exotic metaphysics, while Vlasta's body is a material sexual-genital body (the coarse body) that parodies the symbolic power of eroticism and destroys the metaphysics of eroticism (matter representing spirit) pointing towards matter itself, the very logic of being a human apparatus.

05 scenic allegory:
jacques derida, maya deren, marina abramović, cindy sherman and philip glass

Jacques Derrida (b. 1930) initiated the question on the first question, metaphysics, in his words: "Nothing - no presence or non-different being - precedes difference and spreading. There is no subject that would be the initiator, maker or master of difference and before which it would accidentally or empirically appear. Subjectivity - just as objectivity - is the effect of difference, the effect inscribed into the system of difference. That's why the "a" in "différance" reminds of the fact that spreading is a lining, a going around, a holding back by which material perception, spreading, in one word, the relationship towards the present, towards some being are always differs."

Postoje samo tragovi identifikovanja fotografske figure koja je medijski (fotografski, filmski) mimetizirala druge figure holivudskog filma, evropskih slikarskih istorijskih nacija, japanske underground kulture, marioneta, cyborga ili erotskih, fetišističkih igara postmodernih "tajnih" uživanja. Slika je zamrzuta, hladna, artifičijelna, otuđena. Dok je Derenova tragala za svo jašim i jašim uzbudjenjem između života-bola i smrti-utapanja, dok Abramovičeva prima svaki detaljni "udarac" bivajući uzrok spektakla, dotle Cindy Sherman jeste izvan emocionalnog toplog sveta ljudskih bića, ona je na ekranu. Ona barata simulacijskim aparatima koji su realniji od realnog u polju simboličnog. Aparatusi i mašine ispunjavaju organski-fiziološki-behavioralni svet prebivajući ga u pokrenutu ili zamrzutu energiju slike koja nas okružuje, obuhvata, guta... Tu više nema subjekta, već samo "roziuka" odlaganje u vremenu kao u opernoj muzici Philip Glassa (t. 1937). Odlaganje sveta koji je postao "mapa" repetitivnih složenih glasova-tragova (za Glassa) ili mapa višeznačnih slika fantazma (za Derenova) ili mapa tela u razdvajanju od figure (za Abramovičevu). Umetničko delo (Deren film, Abramovič performanse, Glass opera) jeste složeno kao svet neuporedivih kućana koje su u stalnom suodnošenju, razlikovanju, razdvajanju i odlaganju tela i koda. U jednom trenutku alegorijske slike (filmske, telesne, muzičke) prestaju da budu autonomni primeri umetnosti za sebe i po sebi (Kantova bezinteresant estetskog) i postaju paralelni svetu i u samom svetu kao nova ambijentalnost alegarijskih priča bez "poduko" ili "poente". Svet nije uzor za slike, već su slike uzori za svet. Onda je reč o obrtu umetnosti u kulturu i upliva kulture na mesto izgubljene, prebrisane, naslojene prirode. Bivajući prirode je nestalo u razdvajanju slike (Deren), glasa (Glass), tela (Abramovič) i pisma (Derrida).

Maya Deren's (1917-1961) films are about difference of the complexity of film image presenting "the real world" and advocating "the fantasy (phantasmatic worlds of the Other)" through the image of the real world. The image in time is a movable world without origin. There is no presence, only postponing in time. Working on temporality and geography, Deren looks to Haitian Voodoo ceremonies, playing with syntax of death. The body is not simply represented by the figure, but the figure is the "agent" of transformation (transcendence) of the body into a complex order of sensual and semantic effects (allegories) on death and life in ritual. The allegory is a text (film script) that represents it which is other and asymmetrical. Marina Abramović reaches the allegory of differentiating (allegories without origin or source) by which the literal non-psychological energetic body transforms into a movable, physical-as-figurative "as" allegorical text. Her presentation in *Dragonsheads* becomes the energy of the relationship of a cold snake and her warm body in a tangle of her body and the snake's body. There is a story, but it cannot be told. There is only action, because her "physical and behavioral writing" (écriture) is derived from the energies of snake and woman in stillness and movement, the postponing of the bite, the postponing of the deadly embrace, the postponing of the formed sense in the story of woman and snake, of woman and dragon, of playing with destiny: she and the snake have a body, and destiny is an allegorical image filled with dragon figures, bodies, snakes and women. On the other hand, Cindy Sherman (b. 1954) does not exist. Her body cannot be found. There are only traces of identifying a photographic figure that is the (photographic, film) media mimesis of the mimesis of other figures of Hollywood film, European painters' historic narration, Japanese underground culture, marionettes, Cyborgs or erotic fetishist games of postmodern "secret" enjoyment. The image is frozen, cold, artificial, alienated. While Deren searched for the ever stronger excitement between life-pain and death-drowning, while Abramović accepts every literal "blow" being the sample of spectacle, Cindy Sherman is outside the emotional warm world of human beings, she is on screen. She manipulates simulation apparatuses more real than the reel in the field of symbolic. Apparatuses and machines fill the organic, physiological, behavioral world turning it into a moving or frozen energy of the image surrounding us, embracing us, swallowing us. There are no subjects anymore, but only "difference", the postponing in time as in Philip Glass' (b. 1937) opera compositions. The postponing of a world that has become a "map" of repetitive complex voices-traces (Glass) or a map of ambiguous fantasy images (Deren) or a map of the body in differentiation from figure (Abramović). A work of art (Deren's film, Abramović's performance, Glass' opera) is as complex as a world of incompatible cultures in constant juxtaposition, difference, differentiation and postponing of body and code. At a certain point, allegorical images cease to be autonomous examples of art in itself and by itself (Kant's disinterestedness of the aesthetic) and become parallel to the world and within the world as a new setting of allegorical stories without a "moral" or "point". The world is not a model for images, images are models for the world. This is about the transformation of art into culture and the positioning of culture into the place of the lost, erased, layered nature. Nature's being disappeared in the differentiation of image (Deren), voice (Glass), body (Abramović) and writing (Derrida).

intervju

elke krystufek:

kaos je prirodno stanje

razgovarala: ivana sajko

52 stranica

interview

elke krystufek:

chaos is a natural state

by: ivana sajko

52 stranica

Koje su razlike u komunikaciji s publikom/gledateljima između fotografija, crtanja, videa i performansa? Postoje li među njima različite zaponevanosti?

What are the differences in the way photographs, drawings, video or performances communicate with the public? Are there various levels of approach?

U NEM DRUGA I SLUKANJE JE VEĆ IZ OVE TRINOSTI
 KAKA ŽDOK SLEPIĆA USPOREĐUJE SLUKANJE U NAROD
 SLEPIĆA. OČIGLEDNO JE DA OVAJ OVAJ OVAJ OVAJ
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 JE NARODNA MIRA, IZ OVE ŽDOK JE
 INTERJETA RAZNO OTO ŠTO TRAJE REKA OVA
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 KOMUNIKACIJA I SLEPIĆEM IZ ANE JE TRAJE
 MOJA IZ VODNA TRAJE, TRAJE TRAJE MOJA
 NJE INTERJETA, OVAJE S LUKA MOJA JE
 PROJEKTO JE NJO ŠTO TO BOKA OVA
 OVAJE

WHICH I PREFER AT THE MOMENT BECAUSE OF ITS
SLOW MOTION INTENSITY EFFECT. SO, PAINTING
USUALLY HAS A QUITE REMARKABLE EFFECT ON THE
VIEWER IN MY CASE, AND THE LEAST HARMFUL EFFECT
PERFORMANCE OF COURSE IS THE MOST DIRECT
MEAN. BUT BECAUSE OF ITS INTENSITY IT IS VERY
Seldom WHAT I AM LOOKING FOR. OH, I WOULD SAY
THAT OVER THE YEARS OF WORKING AS A VISUAL
ARTIST I HAVE LOOKED MORE AND MORE FOR A LESS
DIRECT BUT MORE PRECISE COMMUNICATION WITH
THE VIEWER. IF IT IS DIRECT, THEN IT HAS TO BE VERY
PRECISE. SO MY WORK IS HARDLY INTERACTIVE AT
THE MOMENT APART FROM THE PEOPLE WHO COME
CLOSER TO ME THAN THE NETWORKED COMMUNICATION

Karkud valde
fotografiya in
dokumentam
izitat, koji do
vase imne
energiju inte
dajo vatoj
umjetnost?

Sometimes your photographs have a documentary quality to them, which comes from the feeling of intimacy they give. What kind of energy does intimacy give to your art?

Kakvo je poznanstvo
junjevnica,
psihološka,
socijalna,
feministička... i koje
u upotrebi doista,
zvezica, i poznatih
osoba u vašim
radovima? Je li riječ
samo o
referencama,
zvojenim
citima kojima se
koristi u kontekstu
znanja o njihovim
životima i
povezivanju s vašim
osobnim
priključivanjem?

SVUJE FOTOGRAFIJE NE SMATRAM INTIMNIMA.
OSIM ADO NE MISLETO DA JE PORNOGRAFIJA
INTIMNA. POKREĆEM ZELJENI RED DA JE MOJA
BAK PORNOGRAFIJA. NA NEKIM NOSTO EDO
JE STVOREN DA BOREDENO TRŽIŠTE SMATRAM
INTIMNIM.

I WOULD NOT CONSIDER MY PHOTOGRAPHS
INTIMATE, UNLESS YOU WOULD CONSIDER
PORNOGRAPHY INTIMATE, WHICH IS NOT TO SAY
THAT MY WORK IS PORNOGRAPHY, BUT I WOULD
NOT CONSIDER INTIMATE ANYTHING THAT IS
SPATIALLY DISJOINED FROM A CERTAIN MEANING.

NAJAVLJUJE SE UHODNA SVETLO PRIZNATE OSOBE
IZ ODRZANOSTI ZA INKUBIRANJE UPOKLJENI NA TO BA
U SVOJIM NALAZIMA DO NEKADJANJANJANJANJAN
UJAM KADRAKOD NAJAMU DO KAD BA SAMI U
KADREKOSTI ZA NEKADJANJANJANJANJANJAN
MANTIMA. O CILJAM INJANJANJANJANJANJAN
INFORMACIJE ZA PREDJANJANJANJANJANJANJAN
DO SAMI VOTJANJANJANJANJANJANJANJANJAN
DOGA KADROSTI ZA INKUBIRANJE POKROJ. O TOMI KAD
DO NEKADJANJANJANJANJANJANJANJANJAN
DO INKUBIRANJE ZA NEKADJANJANJANJANJANJAN
DO INKUBIRANJE ZA NEKADJANJANJANJANJANJAN
DO INKUBIRANJE ZA NEKADJANJANJANJANJANJAN
DO INKUBIRANJE ZA NEKADJANJANJANJANJANJAN

I WOULD LIKE THESE PEOPLE, SAINTS, FAMOUS FIGURES, ETC. (THESE) WHICH IMPLIES THAT THEY ARE A MEANINGLEFUL PART OF ONE'S LIFE WHICH IS NOT WILLINGLY CHOSEN. I EXPRESS FEELING RELATED TO SOME PEOPLE, HAVE AHEAD ABOUT WHOSE LIFE I HAVE SOME DETAILED INFORMATION. PROBABLY THROUGH IMAGES SINCE I AM A VISUAL ARTIST. PROBABLY IT IS A SOCIAL MESSAGE THAT, ABOUT HOW SOMEONE IN THE ARTISTIC FIELD CHOOSES TO SOCIALIZE AND IN WHAT WAY, WHICH IS IN MY CASE WERE THROUGH IMAGES OR WRITING RATHER THAN SPEECH. WORDS, A VERY ELEGANT WAY OF ARTISM.



Na koliko i kakvo je
smisla tektonika
kolegama? Da li
je to priroda
svetla?

Do you find an
expressed force
in the text you
write? Is it
congruent,
no? 2

Y'IN IN THAT
~~SESS~~ DREAMING
AGAIN AND IT'S
KIND OF RACY
NOW IS THAT
BETTER THAN
THROWING UP
IT PUTS ME
TO SLEEP
IN THE
SENSE

MOJE SU TIKETOVANJE IMAO IZVAJAJU. BILI NESU NI
PRIZNATIJE NI IZVIT. SIKLA BIK DA JE IZVIT E POP
PAJZMANNA BIKI SU POJEDINJE. KAO NI NIKTO KAKO
JELIK POP PAJZMANA U SVAKODNEVNOJ KOMUNIKACIJI.
TO BI BIKI TE. NE, BUDUĆI DA SE PAJZMAN UVLICE
IZVAVAJU ZA IZVAVAJE, I BUDUĆI DA JE IZVIT
ZAVOLJE VILUPHJE GLAZBENIJE IZVIT, TO JE SAMO
IZVAJAJA IMAO BIK NIKAKO OUBIKO IZVAVAJA

MY TEXTS ARE VERY EXPRESSIVE, THOUGH NEITHER
COMMISSIONS NOR REVIEWS, I WOULD SIMPLY SAY THEY
ARE POP-SONGS SONG EXACTLY OR AS IF SOMEONE
WOULD USE THE LANGUAGE OF POP-SONGS AS A
LANGUAGE OF COMMUNICATION IN EVERYDAY LIFE.
THAT WOULD BE IT, BUT AS SONGS ARE ALWAYS MADE
FOR THE LISTENERS AND THE TIME OF MUSICAL REVOLUTION
TO OVER ANYWAY, IT IS JUST A FORM OF EXPRESSION.

What kind of (mis)usage (critical, psychological, social, feminist...) lies in the use of idols, saints and famous figures in your work? Are they only references, some kind of quotes, or do you use the context and the knowledge of their lives to connect with your own exposure?

Q7-105
AND
WHAT TO
BECOME
A
MOVIE STAR

Krv je besno prisilna u vašem radu. Nije samo vezana za telo, nego se odnosi na život, spolnost i na strah zbog bolesti. Život. Međutim, manipulira potencijalnim strahom koji vam ne može prouzročiti!

Body is often present in your work. It relates not only to the body, but also refers to life in general (and the fear of losing it). Can you manipulate the potential of fear that your work can provoke?

ULK ALL THE
TIME- TIME PEOPLE THAT
ARE RUNNING AROUND OUTSIDE
WHILE IN STRAIN IN HERE

NE BIR MOGLA DA JE U MOM NADU MUČE I STRAH
2006 GUSTINA ŽIVOTA. VIŠE JE TO STRAH OD STRAHA
DA NE GUBITE POHVALENI. ŠTO OPIŠUJE KRV TO JE
VOLJANOST POPUT KANA, OVIH POKRETI

I WOULD NOT SAY THAT THERE IS IN MY WORK THE
FEAR OF LOSING ONE'S LIFE, IT'S MORE THE FEAR OF
BEING HURT. THAT'S WHAT THE BLOOD DESCRIBES. IT
IS MOSTLY WOUNDS, MAINLY THE PSYCHOLOGICAL
ONES.

CONTEXT
YOU SHOULD
RELATE TO
FUCK
CENTRAL
PARK
FUCK
I AM
SMILE

Smestate li kaci
ekstremnom koji se
može pronaći u
jednom od slojeva
vašega tela kao i
ga pronalazite u
kolozima koji
diverzite u vašim
fotografijama,
ostacima,
tekstovima...
Made it kad biste
pozitivne snage
umjetnosti?

Do you find space
to be one of the
layers informing
your work (not
necessarily) and it is
your collage of
photography, writing,
text...? Can you
be positive force
in art?

KAKO JE ZA VAS PRIZNANO STRANJE, NEŠTA
BRIGU ODGOVA I NE PRIZNANJE, NE ISTOBRIBNO
NIGAM ODGOVA. JE LI TO POZITIVNA SNAGA,
ZAKUPAVI PRIZNANO ŽAROM LJUDSKIM KOLU MOGU
ŽIVJETI I RAZMIJELJATI O STALJU REKA, NEKA
BIR DA JE TO I PRIZNANO SNAGA I MOGU
NADU, NO KAD BIR MOGLA BIRATI IZJAVLJIVATI
BIR ŽIVJELI I RAZMIJELJATI U STALJU REKA.

CHOOSE FOR ME IS A NATURAL STATE, I HARDLY
KNOW ANYTHING ELSE. BUT I AM NOT SO SURE IF
IT IS A POSITIVE FORCE. IN FACT, I RATHER ENVY
PEOPLE WHO CAN LIVE AND THINK IN AN ORDERLY
WAY. I WOULD SAY IT IS ALSO A VERY PRODUCTIVE
FORCE IN MY WORK, BUT IF I COULD CHOOSE, I
WOULD PROBABLY LIVE AND THINK AND WORK IN
AN ORDERLY WAY.

Vidite li vezu između
stranosti i
terapijske
percepcije vašega
rada?

Do you see the
connection between
the disturbing and
therapeutic (or
perceptions of your
work)?

Koja je uloga boli i
patnje u vašem
radu? Jesu li to
produktivne i
reproduktivne
snage?

What is the role of
pain and suffering in
your art? Are these
productive or non-
productive forces?

MA NERU NAČIN I ISKAZI I LJUDI S PSIHOMANIJOM
I PSIHOLGIČKIM INTERESIMA PRILAGUĐUJU KAD
VUKU VJEROJATNO SU LJUDI U VEĆINI.

BOTH CRAZY PEOPLE AND THE PEOPLE WITH PSYCHO-
ANALYTICAL OR PSYCHOLOGICAL INTERESTS ARE OFTEN
STRONGLY ATTRACTED TO MY WORK IN A CERTAIN
WAY. CRAZY PEOPLE ARE PROBABLY THE MAJORITY.

THERE'S TALK
DRAWING IS
WONDERFUL
EVEN IF IT'S
KIND OF
STUPID TO
DRAW JUST
YOURSELF

BO, I PATIJA IZJAVILO DO PRODUKTIVNE SNAGE I
MOGU BIRATI, IMAK PRAKTIČNO NEPRATILJE. NO
STOKA SAM DA MOGU RADITI I KAD SAM VIOGA
OSTATA. NIGAM ODGOVA. JE LI TO VIŠE. I DA LI BIR
MOGLA RADITI TO ŠTO KANON DA NIKAD NIGAM PUTA,
NO ISTOBRIBNO BI JE ŽIVOT BILE IMALO PATIJA
NEZAMENLJIV

PAIN AND SUFFERING ARE CERTAINLY PRODUCTIVE
THOUGH PRETTY UNPRACTICAL
FORCES IN MY WORK. ALTHOUGH I REALISED THAT I
CAN ALSO WORK WHEN I AM VERY HAPPY. I AM NOT
SURE IF IT MAKES A DIFFERENCE, OR IF I COULD DO
WHAT I DO IF I NEVER HAD SUFFERED AT ALL, BUT AT
THE SAME TIME LIVING WITHOUT SUFFERING AT ALL IS
NOT REALLY CONCEIVABLE.

Možete li
odlikovati svoje
privatno i javno
telo?

Can you tell the
difference between
your private and
public body?

I THINK
I MIGHT LIKE
PRINTING IF
I WOULD NOT
HAVE TO
PRINT FOR A
SHOW. ~~GOING~~
I THINK I MIGHT
LOVE IT IF I
VJEROJATNO NE JE TA RAZLIKA TAD VEĆINA KAD
I BIRU KOMU ODGOVA. VJEROJATNO JE GLAVNI
ASPEKT MOGA TIJELA NOSTALGIJA NEODOLJIVOST
OVO UBLAVIEN POSTUJI KAD SUKA KOLA
ODGOVA DA NIGAM ODGOVA TREĆE DIMENZUJE
TAKODER JE POSEBNO STRANJU SAMOKONTROL
BIJE PRIVATNO TIJELO IMA MOGU BIRATI ŽIVJELI
NEŠTO ŠTO TO VIŠE JAVNOST.

IT IS PROBABLY AT LEAST AS LARGE AS FOR
EVERYONE ELSE. PROBABLY THE MAIN ASPECT OF
MY PUBLIC BODY IS THAT IT IS UNTOUCHABLE. IT
EXISTS MAINLY AS A TWO-DIMENSIONAL IMAGE.
IT IS ALSO SUBJECT TO STRICT SELF-CONTROL. MY
PRIVATE BODY HAS MANY MORE LAYERS THAN
THE PUBLIC CAN EVER SEE.

Kako želimo raditi
taboo, challenge
etika,
slobodnost
Jesu li to za vas
kreativne stvari?

In what position
you use photos,
social media,
sometimes... Plus
these drawings
forces for work?

Kakvo je vaše
pornografije
konceptualno?

What is the
strength of
pornographic
iconography?

RELA BOM DA RADIM TI DNEVNO JEROSTAND IMAO
LIKE TETO IN HONORAM
I WOULD SAY THAT I SEE THESE FORCES BY SIMPLY
FETTERING / HANDLING THEM
CARRIES RAY
WONDER IF
YOUR LIFE IS
GETTING BETTER
BETTER
WHEN YOU
ARE REALLY BIG
AND SUCCESSFUL
AT WHAT YOU
DOING I BE?

MISIM DA NA TEMELJU ONKADA SPOJITE PROJEKTI
SVOM GLEDATELJU MOŽETE PROJEKTI I DRUGE STVARI
NA BOLJE NAČINE. TO NIJE BILA PRIVETNA NAMJERA.
U PORNOGRAFIJI SVJEKLE HOĆU MNOGO RIMSKA I
SKRIVATIŠ KOLJA NA SVAKOMU SUDANU NILE
PRILAZNA TAKO ČINJIVO. TAJDOR DOKAFAI DA U
REPRODUKCIJU SERKULACIJA IMA ENIGMA, A TO
JE DOKO SUDAJ I PORNOGRAFIJOM. SVUKU SE
PITAM KAKO OČIJA TA INERCIJA.

I THINK BY WHAT YOU WANT TO SELL TO THE VIEWER
YOU CAN ALSO SELL OTHER THINGS IN A BETTER WAY
WHICH WERE NOT INTENDED AT FIRST. I ALWAYS SEE
A SENSE OF HUMOUR IN PORNOGRAPHY, AND ALSO A
CRAVELTY WHICH IN OTHER KIND OF IMAGES USUALLY
ISNT SO FRANKLY DISPLAYED. ALSO, I THINK THERE IS
SOME ONERCH IN NON PRODUCTIVE SEXUALITY, WHICH
IS USUALLY THE CASE WITH PORNOGRAPHY. AND I
ALWAYS WONDER WHERE THAT ENERGY GOES.

Štavišne izvan i
radikalnih i
nacija?

Do you find your
work radical and in
which way?

I WONDER
IF I'M GOING
TO DIE YOUNG
REKALAN JE U SVETLO MNOGO GLEDANJA IMAO S
UPOREDAJENOM DRUŠTVENOM HUMANOM SVJETLO
DOKUMENTI, A TO JEDNO DA JEDNOSTAVNO GLEDANJE
NAČINE SOCIJALNE, POPUT VIČANA, ZJABRA,
RAZGOVORA, NASTAVI ITO.

WHAT IS RADICAL ABOUT IT IS THE WAY IN WHICH I
REFUSE TO PLAY THE REGULAR SOCIAL GAMES OF THE ART-
WORLD, WHICH MEANS THAT FOR THE MOST PART I
SIMPLY REJECT ITS WAYS OF SOCIALIZING, LIKE
BINNERS, PARTIES, DISCUSSIONS, TEACHING AND SO
ON.

FUCK MY OWN
FEET ARE IN MY WAY
MAYBE ANSW

ko vidite ulogu i
stapa naslje
prikrivenog u
umjetnosti?

What is the function
and force of
violence which
framed by art?

Ne stop otkrio
prikrivenim svjetlo
dvostr, toliko
prikrivenog i
umjetnosti? Može
li se otkriti pri-
kriveno i
društvo i
društvo i
publika i
ko vidite ulogu i
stapa naslje
prikrivenog u
umjetnosti?

What is the artist
revealing your life,
body, and your
privacy in your art?
Do you think that by
exposing yourself
you expose the
viewer, too? Is it
public display or
is it also being
watched?

IZJAVLJAM SAGLEDATI UPOREDAJ HUMANI KAD
ISPOKUPU NE BOM TO ZNALA I NE BOM SE TIME
KONSTANCIJA, JEDNOSTAVNO NE VOLIM NADLE, NI
U KOJIM SUDU.

BRING OBJECTIVITY USING THE FRAME AS AN
EXCUSE? I WOULDNT KNOW AND WOULD NOT DO
IT. I SIMPLY EXPOSE ALL VIOLENCE, IN ANY FIELD
AND SPHERE.

MISIM DA JE BOM SPOJA IZJAVIJA ULAVIOM
KONSTANCIJA, KU SUDAJ TOGA KAKO SU STVARI
IZJAVIJE. KAD JE NILE I GLEDATELJA I HON
SUDAJE S NILE. MOJ JE PESAO TAJDOR
INFORMATIVNO, TO JEDNO DA GLEDATELJA
PROMATIRAM VEE NEGO ONI NERE, NO VEE KAD
PRA COVER NEGO ONI VEEJER.

I THINK THAT WHAT I AM EXPOSING IS PRETTY
MUCH A CONSTRUCTION, OR THE SYSTEM OF HOW
THINGS ARE EXPOSED, IN TERMS OF THE VIEWER.
AS FAR AS I MEET THE VIEWER, MY WORK IS ALSO
QUITE INTERACTIVE, WHICH MEANS THAT I AM
WATCHING THE VIEWER ALMOST MORE THAN THE
OTHER WAY AROUND, BUT MORE LIKE A
WATCHED THEN AS A VIEWER.

WHAT CAN I DO IF
I MAKE AHEAD
IN THE MORNING
CAN AFTER BEING
MY VOICE CHANGES
WELL, AT LEAST THE
MUSIC MAKES ME
HAPPY AND EVEN MAKES
ME SLEEP SOMETHING
ITS THE ONLY PROBLEM
SEARCHED THE IN
DITIG OF
THEME
AND
PROMPT
I LOVE TO
DANCE IN
MY SLEEP
I WOULD
LIKE TO
BE A
DANCE

Kakvo je energija
 fetiša u vašem
radu i prijetnja?

What is the energy of
fetish in your
work for the viewer
game?

SVUKA JE JEDNAKO I PETIS I PIŠTOLA SVUKU JE
UMJETNIČKO SUDU PETIS, TO ČAK MOGU I
LJAVI I MOGU PETIS ULAVIOM UPOREK NE VOLIM
JER SU SVUKU ZAMJENA ZA NEŠTO DRUGO.
A PROMTIG IS AS MUCH OF A FETISH AS A GUN.
ANY ART OBJECT IS A FETISH,
EVEN PEOPLE CAN BE FETTERED, OR THOUGHTS,
ACTIVITY I DRUGS PETERED, BECAUSE THEY ARE
ALWAYS A SUBSTITUTE FOR SOMETHING.

Na koji način vaše
tijelo izražava
stres?

In what way does
your body express
you spirit?

PLUTON IS FLOATING SA JE UNWATY!
IT IS FLOATING AND NEED TO CAPTURE

I FOUND
 SOMETHING
 THAT IS
 SO INTERESTING
 THAT I WOULD
 FEEL LIKE
 BEING
 ANYTHING
 ELSE
 EXCEPT
 MYSELF
 BECAUSE
 THINGS
 LIKE SEX
 EATING
 OR DRUGS
 ARE A
 PART OF
 MY WORLD.
 THE ONLY
 BETTER
 THING I
 FOUND IS
 FOR THIS
 WORLD NOW
 BE BEING
 A BETTER

Udružavate li se od sebe a time i toliko slikate i fotografirate sami sebe?

Do you alienate yourself by painting or photographing yourself?

Šta biste opseli
kao područja
energije u vašem
srcu?

What would you describe as the fields of energy in your work?

MIŠUM DA MOJA DULA, ILI NOKA DO NARH, IMAJU
NEŠTO STAROMODNO OPISANO KAO AURA, ILI JE
TO SUENO ĐUDI-KOJE SI NETKO MEGAS PRINAČI
KAO SI OČIG NAR LETA, DA ŠTO NE MOJA RADITI.

I THINK MY WORKS, OR SOME OF THEM, HAVE SOMETHING THAT USED TO BE DESCRIBED AS AN AURA. IT IS A SIMILAR KIND OF MAGIC AS IF SOMEONE COULD WIN THE LOTTERY INSTEAD OF HAVING TO WORK FOR IT.

NOTES: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840

MIŠLIM DA JE FREUD REKAO DA JE GUBITAK BRAMA
POČETAK LUDILA

THINK FREUD SAID THAT THE LOSS OF SHAME IS THE BEGINNING OF MADNESS.

WILL YOU
WANT TO
DO YOU
CAN STILL
THAT APPLY
AND MORE
FOR BROODER
SOME MORE
IN CLINICAL
WILL YOU CAN
CUT AT FIVE
IF YOU FEEL
USE IT
AND YOU CAN
SEE THE
WILLING TO

What would you describe as the fields of energy in your work?

I THINK MY WORKS, OR SOME OF THEM, HAVE SOMETHING THAT USED TO BE DESCRIBED AS AN AURA. IT IS A SIMILAR KIND OF MAGIC AS IF SOMEONE COULD WIN THE LOTTERY INSTEAD OF HAVING TO WORK FOR IT.

Sincerely,

[Signature]

Executive Vice President

Executive Vice President

[illegible]



Naslov "Topografija terora" posuđen je od berlinskog memorijalnog centra i zdanja koje je konstruirao Peter Zumthor. Za razliku od sličnog projekta koji istovremeno nastaje u Berlinu a radi se o spomeničkom kompleksu koji je arhitektonski zamislio Peter Eisenmann, "Topografija terora" nije posvećena prisjećanju na žrtve nacističkog režima, već se na prestanu centralne državi njemačke metropole gdje se tokom Hitlerova režima nalazio administrativno središte političkog i policijskog sistema nastoji prezentirati strukturalno elemente koji su odlučujuće doveli do tako destruktivne politike Trećeg Reicha. No, iako se kad staju projekata radi o prestižnim objektima koji na svojstven način služe internacionalnom legitimiranju i internom samozastupljanju nove njemačke republike i njenog starog/novog središta, Berlina - što na sobom izgleda povlači skupocjenost građevinskih radova, političko antagoniziranje i last but not least čini se beskrajan otvaranje političke izgradnje - nije li pred svim sličnosti čudno da je lokaliziranje i imenovanje centra destruktivnih energija prošlo toliko lakše od pozicioniranja Eisenmannova polja stupova, za koje se još definitivno na zna ni ime, a ne zna se ni predstavlja li ono spomenik samo istraženim židovima ili pak mošta svim žrtvama naci-režima? Nije li čudno da se radikalno administrativno što može lakše pristupa identifikirati i opoziti - a to je nakana "topografije terora" - od artikuliranog čina izvještaja žrtvama nekad posmrtnih? Kao da je pristupa i umjetnički jednostavnije pozicionirati naprijek, destruktivna energiju. To nije sasvim nedužno pitanje, kako mi se čini da bi se mogućim odgovorom upravo dalo naznačiti kakvu bi etičko-političku ulogu mogao igrati diskurs suvremene umjetnosti, a tu bi se zadacu dale reducirati na formulu "kako ne govoriti o židovima". Naime, "topografija terora" kao da nije sama naslov jednog, kao kako važnog projekta, već je to i ime za današnje teoretičke opaske i institucije. Očrta ka prostornoj paradigmi mišljenja već je očavna detekcija, no kao da se zaboravilo na element koji inherentno pripada toj paradigmi, a to bi bila opsjednutost i fasciniranost destruktivnom energijom i njenim mogućim opozitima. U objećim izvedima koje bi stoga argumentirati da se, ukoliko se deiste želi suprotstaviti nacističkim tendencijama, mora supostiti generalni diskurs energija, dano u estetskom polju. Berlinski toporoni služe mi a tu treba kako se dosada iz berlinski gradski kvart davan preuzimati poverenje s određenim sponom, čiji je "Love Parade" svoje najvažniji i najpoznatiji izraz. U tome bi smislu trebalo jednom pokazati kako govor o energiji u techno-glazbi, kao mošta najkreativnijem primjenu masovne kulture, skriva i ono-mogućuje analizu nastanka novih fani agresivnog popizma. Može se činiti preuzetim i aduile ambicioznim da se od umjetnosti i kritičke estetičke refleksije izvuku da se suprotstave subjektivizacijama globalnog kapitalističkog stroja, i ta upravo na način da se pokaze "kako ne govoriti o židovima", no odneku valja početi.....

... filozofske dilekacije ...

Kad se pita u kojem vremenu danas živimo, i ber elzita glasio li odgovor "kama moderna", "postmoderna", "posthistorija", uvijek se iznova pretpostavlja da je napušten klasični konceptualni okvir, ali ono što se od Aristotela sasvim malo metafizika, iako je to dobrim dijelom isprava, centralna metafizička infrastruktura još itakako održuje nešto predstava. Bio to kategorijski aparat koji je sedimentiran u jezičko-gnastičkim momentima, ili čini se sasvim samozastupljiva pedjela disciplina na teoretički i praktički discipline i na tehničku produkciju. No, ono što ustina čini da se metafizika ne da napustiti nije izgled i ustroj pojedinih metafizičkih sustava, koliko god oni bili perfektni i dosadni, već je to pitanje koje je od samog početka kad Aristotela stala neodgovoreno. Radi se o homogenosti i hijerarhiji sistema znanja, i ustalo što je to pitanje ostalo nerazriješeno, ono do danas jest svoj slični dodatak, suplement, oko kojeg se svr ti. Naime, preko skolastičke integracije metafizike dobili smo poznatu formulu jedinstva sistema znanja "unum, verum, bonum" koja je tek obilježje i dovoljno radikalno Heidegger postavio u pitanje. Suplement metafizike, koji sustav čini nestabilnim, već je sam Aristotel naznačio kazivši da se mnogostuko artikulira ono što jest. Ta je kad njoga pak poprimilo diferenciranje na četiri sfere: (a) kategoriju kojima odgovara jezički sustav, (b) istinito i lažno, (c) aktualno i moguće, te (d) domena sličajnosti. Kako te četiri sfere misliti zajedno, da li se to uspije, a da se ne posrege to teističkom, skolastičkom formalom - koja je nota bene i formula propovjedateljske avarant? U svojoj interpretaciji Aristotela Heidegger je pokušao nešto drukčijim putem doći do odgovora na to pitanje. Može se naime pokušati, a to Heidegger na više mjesta radi, rekonstruirati povijest filozofije kroz pitanje koja je od dimenzija bitke koja Aristotel navodi u danom historijskom trenutku prevladavajela. Iz te perspektive vidi se da je središnjepojavke nasvjevlje bilo zaokupljeno pitanjem kategorija, koje je novorođenjena teorija naglasak stavila na aspekte aktualnog i mogućeg, što je skoro pa bašizimom točna pogleda li se tradicija od Hegela nasovama. Što to konkretnije znači za kontekst diskursa o energiji i kakom sum raspočet? Dovoljno je izgleda svesti originalne aristotelijanske dihotomične pojmove koji označavaju mogućnost i aktualnost ili (b)ilnost i dynamis i energeia. Bitlika koja dijeli ono što je moguće i ono što je zbiličko živimo po Aristotelu ne bi mogla biti veća, kako je samo pitanje identiteta u igri. Naime, dok ono što je zbiličko u danom trenutku ne male biti drukčije nego što jest, ono što je moguće može istovremeno biti i drukčije. Stoga i pitanje identiteta kao mjesta bitne razlike zbiličkog i mogućeg postaje, stiješimo li hajdoparijansku analizu, edukativna modernistička perspektiva i koje se pokušava konstruirati homogeni i hijerarhični sistem..... No, za razliku od tradicije od Aristotela do Hegela koja je zbiličnost i energeia, Wirklichkeit pretpostavljala mogućnosti i dynamis, Möglichkeit) nagdje od polovice 19. stoljeća

The title "Topography of terror" is borrowed from the Berlin Memorial Centre and the building constructed by Peter Zumthor. As opposed to a similar project that has been created around the same time in Berlin, designed by Peter Eisenman, "Topography of terror" is not dedicated to the victims of the Nazi regime, but using the space of the central quarter of the German capital (where the administration of the police and state apparatus were situated during Hitler's regime) tries to present structural elements that have decisively brought about the ultimate destructive politics of the Third Reich. Both projects are prestigious objects that further the international image and internal self-understanding of the new German Republic and its newfoid capital, Berlin, which means high prices of construction works, political antagonism, and left but not left, endless mixed deadlines but don't you find it a bit odd that finding a location and naming the complex was so much more simple than the positioning of Eisenman's field of pillars, that does not even have a name or a purpose - is it a monument to the Hebrew holocaust victims or the victims of the Nazi regime in general?

Is it not strange that radical administration evils are easier to identify and describe spatially (that was the original intention of Zumthor's work) than an articulated act of repentance regarding the victims? It seems that it is simpler to position spatially and artistically an enemy, a de-structive energy. Not an altogether innocent question, as the possible answer might outline the ethical or political discourse of modern art, reduced to the formula "how to avoid speaking about fascism". The "Topography of terror" is not just a title of an important project, but the same of a theoretical obsession and institutionalization.

It turns towards the spatial paradigm of an opinion that was detected some time ago, with a disregard to an element that is inherently a part of the same, an obsession and a fascination by destructive energies and their possible forms. Next couple of situations are trying to argue that for the creation of the opposition of the neo-fascist tendencies we need to abandon the general discourse of energy, at least in the field of aesthetics. The Berlin toponyms serve as an example in proving how the same city quarters in Berlin today are linked to a certain sound, whose massive and famous representative is "Love parade". Thus we can talk about the energy in techno music, as the most acerbic example of mass culture that hides and disables the analysis of the possibilities of the development of the new forms of aggressive populism.

...philosophical discourses....

Posing a question about the present, and not really caring about the answer which could be "late modern", "postmodern" or "post history", we always take into consideration the thesis that classical conceptual frame, so called metaphysics, have been abandoned. Even though it is mainly from a central metaphysical infrastructure still determines our perception. It was a machine that divided subjects into categories, and is the sediment of all our linguistic/grammatical moments, that seems to be a self-sufficient division of different fields into theoretical, practical and technical production. What really makes metaphysics important is not the form of certain

metaphysical systems, no matter how perfect and perfected it is, but the question that remained unanswered from the beginning. It is the homogeneity and the hierarchy of the systems of knowledge, that still remains, as a small addition, a supplement that creates the connection. The supplement of metaphysics that makes the entire system unstable was pointed out by Aristotle, who said that it articulates in multiple ways the reality that is.

The differentiation was divided into four spheres of linguistic categories, a) true and false, b) actual and possible, c) field of eventuality. How can you think of these four spheres together without applying a theological, scholastic formula *unum, verum, bonum* that is not a mere formula of the adventure of enlightenment? When interpreting Aristotle, Heidegger experimented with a different approach, reconstructing the history of philosophy through the question about the dimension of being, to be more precise, about the role of a certain part in a certain historical period. It is evident that the middle ages questioned the categories, while recent theories are preoccupied more with the aspects of the actual and the possible - that is true, with almost no exceptions, if we check the tradition since Hegel to present day. What does it actually mean in the context of the energy discourse, that we started our discussion with? It would be sufficient to take Aristotle's original dichotomy concepts to distinguish the possible and the actual (or real): dynamic and energetic. The difference between the possible and real according to Aristotle could not be bigger, than a principle of identity itself is put in question. While the real at any given moment cannot be different than it's true self, possibilities/circumstances can differ at the same time. Thus a question of identity as a point of circumstantial difference between the real and the possible becomes a dominant modernist perspective, a basis for construction of a homogeneous and hierarchical system. The tradition (from Aristotle to Hegel) preferred the concept of reality (*energeia*, *Wirklichkeit*), but from the mid 19th century the whole constellation of concepts was toppled, so that under various names the concept of the possibility (*dynamis*, *Möglichkeit*) becomes a guarantee of identity construction. Nevertheless, a large breakthrough in dichotomy semantics (possible - real) occurs, while in a classical ideal, as Heidegger shows, possibility marks an intensive tension that has a tendency towards being serious. In modern theory, possibility is present as an opportunity to "think differently", as a "different possibility". As a different possibility, a certain archetypal, it is pushed, displaced out of the language game starting to function as an absent, referred. On the other side, no matter how much we dis-regarded it, the discourse of the real, actual or energetic has completely overtaken a former semantic field of concept dynamic and energetic. A metaphysical concept of energetic should now consist out of at least three important parts: a) energetic as a dynamic intensity, where a concept of real has the classical meaning of "possibility", b) energetic as a production process, c) energetic as work, which is the basic character of energetic. Now we should demonstrate how these three different principles of energetic functioning work in an aesthetic discourse, thus trying to underline the question of "the way not to talk about fascism in art."

konstelacija pojma je preokrenuta, tako da pod različitim imenima koncepti mogućnosti postaju garant konstituiranja identiteta. Stavila, došlo je bitnog gonaka u semantičkoj dihotomiji "moguća-zbiljsko": dok je u klasičnom poimanju, kako Heidegger pokazuje, mogućnost označavala nešto takvo kao intenzivnija napetost koja se nastoji odušiti, u suvremenosti je teoriji mogućnost prije svega prisutna kao pokušaj da se mogućnost "izliti drukčije", kao "drukčiju mogućnost". Kao takva drukčija mogućnost, za koju bi se moglo reći da je anachronisms, na neki je način istinita ili pomaknuta u jerište igre, i fungira istaknuto kao svojevrsni odsutni referent. S druge pak strane je, koliko god bio onakolčan, dakako zbiljskog, aktualnog ili energetičkog u cijelosti zaposlen nakadašnje semantičko polje koncepta dynamis i energija. Tako da bi kad govorim o metafizičkim konceptu "energije" trebalo sada razlikovati barem tri bitna određenja: (a) energija kao dinamički i intenzitet, gdje pojam zbiljskog poprima klasično značenje pojma "mogućnost", (b) energija kao produkcija i (c) energija kao djelo, što je inače izvani karakter energije. Sada bi trebalo pokazati kako se različita određenja energetičkog funkcioniraju u estetskom diskursu, s čime bih pokušao precizirati pitanje "na koji način u umjetnosti ne govorim o fizičima". .. trauma & tehnika... O energiji kao djelu zasigurno je najvše rečeno. Već od romantičarskog razlikovanja djela/vorgon i energija/produktivne procesualnosti pojam

djela se dekonstruira. S druge pak strane upravo takav karakter energije, čemu li se dosadašnje analize nastanka totalitarizma u obzir, jest bio odbijajući. Fatalizam ili nacionalističkim i s druge strane staljinizam kao socijalistički realizam bili su upravo pokretni da se politička zajednica modelira i identifikira kao totalno umjetničko djelo, što hoće reći takva djela koje prevladati granice umjetničke sfere gdje život postaje umjetnost. Teorističari kao što su Jean-Luc Nancy, Philippe Lacoue-Labarthe ili Boris Groys argumentirano su pokazali sprega estetičističke ideologije i totalitarnih političkih strategija, pa se doista teško čini da bi povrat koncepti umjetničkog djela kao energetičkog djela bio moguć, upravo zbog historijske kompromitiranosti. Kako bi onda bilo moguće govoriti o umjetnosti kao produkciji, i prijeti li i s to strane opasnost fatalizacije? Kad se govori o produkciji čini mi se valjano uvesti pojam traume koji bi opisivao moment kada svi momenti socijalne interakcije bivaju kolektivizirani tehničkim načinom produkcije ili reprodukcije. Drukčije govoreći: većina teoretičara moderne dijagnostična svijestna nestrana je praktičkih disciplina koje su omogućavale da se zajednica (ili ljudski rad) nepodručna, a što je Aristotel opazio "načelitim u istome". Socijalna praksa, ili u krajnjoj liniji politika, postaje tehnički proces, što ponovno arhetipizirani valikularam

znači da ništine nije garantiran kontinuitet i budućnost zajednice kakve tehnika produkcija proizvodi čim što je naprosto drukčije tj. za razliku od socijalne prakse koja je homogenizirana i kontinuirana, tehnička je produkcija heterogena i kontingentna, pa je stoga "trauma" pojam koji opisuje mehanizme naprakične nezvjesnosti -- Dekonstruktivna estetička teorija upravo je preko konstelacije koncepta tehnike i traume pokušala dati odgovor je li emancipatorstvo uloga umjetnosti danas još uopće mogla. Produkciji se u tom kontekstu razumije kao bioprodukcija, tj. kao produkcija života koja nije više samo nešto puko organsko, već nešto primarno tehničko. Sli dekonstruktivskog poimanja tehnike bila bi, suvremena tehnika, odnosno masovni mediji, pa tako i suvremena umjetnost zapravo su samo diseminacija traume koja se sastoji u tome da smo danas još uvijek živi i da bioprodukcija kao tehniciziranje politike nije kao stari stvarni. Drugačije rečeno - ako je Nietzsche kontrahirao da posjedujemo lijepotu i umjetnost zato da ne poginemo od istine, onda bi radikalizirana i proširena dekonstruktivna transformacija mogla glaziti: Inamo

...trauma and technique... --Energia as work is the most explored subject. Starting with the romantic differentiation of work/vorgon and energia, productive processes the idea of a work of art is becoming deconstructed. On the other hand that character of energy, if we consider all the analyses of the creation of totalitarian regimes was the main catalyst of the historical processes. Fascism or national-aestheticism and Stalinism as socialist realism were attempts to remodel and identify a political community as a total work of art, a work of art that surpasses the limits of the art world, where life enters into art. Theoreticians like Jean-Luc Nancy, Philippe Lacoue-Labarthe or Boris Groys have demonstrated the link between aesthetic ideologies and totalitarian political strategies, thus proving the possibility of recreating of art works as energetic works as highly unlikely, because of the historical compromise. How could it be possible to talk about art as a product, and do we sense a certain danger of directing toward fascism from that side? When we talk about the production it seems important to introduce the term trauma to describe the moment at which all moments of social interaction get colonized by

tehniku da nas istina ne ubije. Stoga se tehniku iz takve teoretske pozicije može opisati kao obećanje, ali ne više kao obećanje bolje i sigurnije budućnosti već kao bizarno i sirovinu farmake, a to hebi reći ispažne, obećanje da (i) stvari trebaju

the technical means of production or reproduction. ostati (ostati) iste, i (i)

Most theoreticians of modernity diagnosed this that

as "the different in the same". Social practice, process, and in the Aristotelian vocabulary it means that the continuity and future of a society are not guaranteed.

Technical production, as opposed to the social practice which is homogeneous and continuous, is heterogeneous and contingent; therefore a trauma, as a concept that describes mechanisms of the continuous uncertainty. Deconstructive aesthetic theory tried to give an answer to the emancipative role of the arts today, using a constellation of concepts of technique and trauma. Production in that context was understood as bioproduction, e.g. a production of life that is different from the organic, primarily technical.

The core of deconstructive ideas of technique would be modern technical equipment, mass media and modern arts are just dissemination of the trauma, that consists of the fact that we are still alive today and that bioproduction as the technologization of politics is not the end of life as we know it. In other words, those of Nietzsche, who stated that we possess beauty and art in order to prevent the truth from killing us, this thought could be rephrased into: we have technology in order to avoid the truth killing us. So we can describe technology from a theoretical stand as a promise, not a promise of a bigger, brighter tomorrow.

but a bizarre promise that all things will never change and
bi) we need constant radical changes. So this was the outline of deconstruction, the ambivalence of
identity and difference, that the movement of the

technology is transmitting subjects.

Deleuze calls this process immanence, an event characterized by the excess and scary possibilities of actual reality. Deconstruction aesthetics, that we are about to represent briefly here, is trying to acknowledge bioproduction as a dominant social strategy. J.-L. Nancy in his booklet entitled the arts under the sign of what he calls a being-singular-plural (otpr singular plural).

Strictly speaking, it is not about art. It's about the arts. Following a Freudian model of "the homogeneous zones" and the fact that

there are many senses Nancy tries to articulate the basic discretion of all the arts, a discreteness of "zones", qualitative indifference and quantitative plurality and "weibce", thus guarantee, according to Nancy, the empirical moment of all the arts.

Touch as a basic marker of humanity is a differentiating factor, or if you will a aesthetically selective, differentiating problem of zoning, the locating of the aesthetical, that are under a common denominator just for the reason that

da je razna radikalna i kontinuirana promjena. To bi bila "arogna dekonstrukcija".

ambivalencija ka egzistencijalnoj identiteta i diferencijal koja u događanju tehnike kao obećanja patologizira, tj. traumatizira subjekt. Radi se tu o onome što je Deleuze nazvao imanencijom, koja karakterizira ekscenac i razbijajuća mogućnost događanja i razbijajuća mogućnost događanja. Dekonstruktivska estetika, koja (u sadašnje) najboljim oblicima prezentirati, za razliku od

Masovno refleksijske nosioj avatit (bioprodukciji) je kao dominantnu socijalnu strategiju. J.-L. Nancy u svojoj maloj knjžici "Maze" umjetnost iskazuje pod egidom onog što naziva bi-singularne-pluralna (otpr singular plural). Stoga se, strogo uzeti, niti ne radi o "umjetnosti", već o umjetnostima. Nancy slijedeći Hegelov jezični model "orogenih zona" i činjenicu da postoji i mnoštvo osjetilja nastoji pokazati temeljnu diskretnost svakih od umjetnosti. Dekonstrukcija "zona", njihova kvalitativna indiferencija,

a kvantitativna raznolikost i "aratičnost" garantiraju tako po Nancyju empirijski moment

suhe od umjetnosti. Dedi, kao osnova i opća oznaka organskih bića, evije je stoga

diferencijalni faktor "zoniranja" ili, ako

bratiti, lociranje onog gdje i koga, koje je općenito

samo utoliko što je dis-locirano. Instancijom i pluralnost umjetnosti, tehnice egzistencije - koju Nancy pokušava domisliti s obzirom na ono što se od Hegela do sada zove "linaj umjetnosti" - predstavljaju, možemo reći, odgovor dekonstrukcije na pitanje umjetnosti. Društvenim jezikom se eksplicitiraju liš pedanturizacija pod pojmom "masovne mediaure". Semeel Weber govori slijedeće:

"mediaura: to su avatitici bljeskovi i sjene koje nisu produkcione i reproducirane medijima već se one same mediji, jer se javljaju i odmah nastaju na mjestima koja su diskretna inter-medijalna, u intersticijskim procesa reprodukcije i arhiviranja, koji su prije svega masovni pokret prostornog skapljanja i širenja."

Dekonstruktivna estetika koju sam tako apstraktno izložio može se još i više komplicirati.

Naimo, desad je bilo riječi

they are dislocated. Nancy is trying to represent an answer made by art, a sort of a response of the art world to the questions of deconstruction.

Speaking with a slightly different vocabulary, Samuel Weber claims that "mediators are the auratic flashes and shadows that are not produced or reproduced in the media. But the media itself, as they appear and disappear in intermediary places, in the interstices of the processes of reproduction and archiving, a massive spatial movement of the contractions and dispersions."

Deconstructive aesthetics that I have abstractly presented can get more complicated, so far we have only spoken of the cultural production as a traumatising bioproduction, still leaving the possibility for the traumatization of the medium and/or material in the artistic process. A similar view was presented in Grays' recent book "Unter Verdacht", subtitled "phenomenology of media".

In the context of an outline of the general cultural economics, Grays posed a question on the production of the artwork in art world institutions. Presuming, as Grays does, that a basic modern cultural strategy is innovation, thus allowing for the production of arts - an act still dependent primarily on the sovereign decision of a subject to act artistically. But, what happens when the logic of innovation cramps the institutions,

when there are too many artists? Grays answers that institutions/archives start channeling art production

by labelling the "who's gonna be more authentic" competition, thus for once in it's functional samo o subjektu kojeg life production process becomes a mirror image of real life kulturna produkcija kao bioprodukcija traumatizira, ne moguće je i da je sam materijal ili outside the institutions. medij umjetnosti također traumatizira.

The artistic practice was a kind of police surveillance, but "because of this media", according to Grays. U kontekstu sorta generalne kulturne ekonomije Grays je postavio pitanje produkcije that asked the art mediators to be honest, authentic and true, elementary. umjetničkih djela u

Elementary here means trivialised and degraded to the simple factors, but with a promise of autistic: okviru institucija. Ako se pretpostavi, a to Grays čini, da je transcendence of life that could be helpful or deadly. This would be a brief sketch of the aesthetic strategies that have tried to give an answer to the challenge of being exceptional, i.e. art can be discussed like the energy of production or intensity. But the question is whether, kada treba da proizvede umjetnost

will all this be enough help the poor and the oppressed or is the sovereign's refusal of subject to umjetnički djeluje. Na, što se događa kad logika aesthetic discourse that I have shown (through reflecting upon mass society, invalidnosti

anonymity, trauma, instant art practices), zakrli institucije svijeta umjetnosti, kad naprosto ima previše only capable of reproducing repressive structures by producing more subtle and i kad je selekcija skoro nemoguća?

precise control instruments? Graysov elegantan odgovor jest da institucije tj. arhivi u tome trenutku savršim elementarnom banaliziraju umjetničku produkciju,

time što podstiču svejaerane natjecanje "tko će biti autentičniji" i time basem u jednom trenutku biti odraz života i van institucije u okvirima institucija.

U umjetnička praksa po tome bila bi neka vrst policijskog ispitivanja koja od medija umjetnosti traži da bude iskren, pravi i autentičan - elementaran.

Elementaran tu znači reduciran i banaliziran na poeste faktore, ne s obećanjem auratične transcendencnosti života koja može istovremeno biti i spascosna i katastrofalna.

Ta bi sasvim ukratkio bio naort estetičkih strategija koje su pokušale dati odgovor na izazov bioprodukcije tj. na pitanje kako se o umjetnosti može govoriti kao energiji produkcije ili intenziteta.

Ali pitanje još uvijek ostaje: Je li to sve zaista dovoljno da se solidariizira i pomogne onima koji su isključeni i umjetnjeni, ili je estetički diskurs kojeg sam prikazao (putem tematiziranja masovnosti, anonimnosti, traumatiznosti, instantnosti umjetničkih praksi) naprosto samo u stariju da reproducira represivne strukture anoliko što proizvodi svo suptilnij instrumentarni kontrolu?



Taj se rad u stvari transformira u toplinu: korekci su veći kotureli topli. Toplina je još jedan oblik energije gibanja i vezana je uz kinetičku energiju gibanja molekula nekog tijela. Danovni zakon fizike skriven je u prethodnim primjerima. Zakon očuvanja energije kaže da je energija u zatvorenom sistemu (tj. sistemu koji ne međudjeluje sa svojom okolinom) konstantna (ne mijenja se u vremenu). To znači da svi rad učinjen u zatvorenom sistemu samo preraspodjeljuje energiju u sistemu (za obavljanje rada potrebna je energija: u zatvorenom sistemu ta se energija mora uzeti iz sistema i radom "prenijeti" nekamo drugamo u sistemu). U ovom jednostavnom primjeru vidimo da je riječ o energiji upotrijebljenoj na dva različita načina. Jedan je energije gibanja ili kinetička energija, a drugi je "energija mišića". Energija mišića primjer je potencijalne energije tj. energije koja je pohranjena u specifičnoj konfiguraciji sistema koja nije ravnotežna i koja se može transformirati u ravnotežnu, minimalno energetsku konfiguraciju (izmjerenom energije s okolinom ili transformiranjem potencijalne energije u kinetičku). U ovom slučaju radi se o energiji pohranjenoj u molekuli (adenozin-trifosfat, ATP) koja se u kemijskoj reakciji transformira u jednostavniju molekulu (adenozin-difosfat, ADP) s manjim sadržajem energije. Jednostavni primjer potencijalne energije gravitacijska je potencijalna energija. Tako tijelo na nekoj visini iznad zemlje ima konačnu potencijalnu energiju zbog svog položaja u odnosu na površinu zemlje (ovdje je potencijalna energija opet vezana uz specifičnu konfiguraciju sistema koja je neravnotežna). Padanjem tijelo svoju potencijalnu energiju transformira u energiju gibanja (kinetičku energiju) koja se udarom o tlo transformira u rad na svlačenje otpora tla. Doslovna primjena fizikalnog pojma energije na umjetničko djelo moguća je. Svako umjetničko djelo treba medij kojim se prenosi promatraču. Slika treba platno i boje, glazba treba zrak da bismo je čuli. Glazba treba i izvor koji je proizvodi. Film dolazi do nas putem elektromagnetskih valova koji imaju energiju. U stvari, za svaki naš doživljaj potrebna je konačna energija vezana uz sam nastanak senzacije i prenošenje te senzacije do mozga. Postoji fizički aspekt energije vezan i uz umjetničko djelo i uz promatračevu percepciju tog djela. Međutim, ovakva primjena pojma energija dovela bi nas u očigledni apsurd. Tako bi na primjer vide energije imale težu sliku ili glasnije glazbu.

Heat is another form of motion energy. The more vigorously molecules of a particular body move, the more heat (and temperature) it has. There is a basic law of physics hidden in this example: The law of conservation of energy which says that the energy in a closed system (this means that the system does not interact with its neighbourhood) is constant (does not change with time). This means that all the work done in a closed system simply rearranges the energies contained in the system (you need to have energy to make work: in a closed system you must use energy from somewhere within a system). In the simple example I used to explain the physical concept of energy, I used word 'energy' in two different ways. One is 'energy of motion' or kinetic energy and the other is 'energy of muscles'. Energy of muscles is an example of potential energy i.e. the energy contained in a specific configuration of a system. This configuration is not in equilibrium and can be transformed into an equilibrium configuration with lower content of potential energy by transforming some of potential energy into kinetic energy or by exchanging some of the energy with the surrounding systems (neighbourhood). In our case there is potential energy stored into the chemical configuration of adenosine-triphosphate (ATP). ATP transforms into adenosine-diphosphate (ADP) via a chemical reaction which releases energy. This is the source of energy we use for our daily activities. A simpler example of potential energy is gravitational potential energy. A body at a certain height above the surface of the Earth has finite potential energy. Note that potential energy in this case is again related to the configuration of the system, which is not in equilibrium, which would be a body touching the Earth surface. By falling, the body transforms its potential energy into kinetic energy which transforms into work done against the resistance force when the body hits the ground. A strict application of the physical concept of energy on a particular work of art is in fact possible. Every work of art needs some kind of a medium or substance in order to be presented to a viewer. A painting needs paints and paper or some other material, music needs air in order to be heard, it also needs a source (of energy) which produces it, we see a movie due to the electromagnetic waves (which have energy) produced in its reproduction. In fact, every sensation we feel needs finite energy to be transported to the brain. There is a physical aspect of energy related both to the work of art and to viewer's perception of it. However, a strict application of a physical concept of energy to the works of art would lead to absurd conclusions.

Činjenica da je za pokretanje raznih budnovatih strojeva u nekom performansu potrebna količina energije bi ovdje zbilja mislim na fizikalni pojam energije - ono što vami naplaćuju svakog mjeseca i mjese u kilowattsatimal koju prosječno kućanstvo potroši godišnje, još uvijek ne znači da je konkretni performans energičan - on samo treba ogromnu količinu energije za postojanje. Kad za umjetničko djelo kažemo da "ima energiju" (ili da "zrači energijom") sigurno ne mislimo na ovakve, osnovne aspekte njegova postojanja. Za krutu, fizikalnu karakterizaciju energije umjetničkog djela, promatrač nije niš potreban kao ni umjetnost uostalom, pa je pojam energije zbilja depersonaliziran i univerzalan, ali sigurno ne odgovara istom pojmu u jeziku umjetnosti. Energičnost umjetničkog djela očigledno je vezana uz karakter percepcije promatrača. Jasno je da smo priznajući ovu činjenicu prihvatljivo. No samo percepciju promatrača možemo promatrati s fizikalnog, procijeniti rečeno mehaničkog, stanovišta pokušavajući istaknuti analogije između karaktera percepcije i osobina jednostavnih fizikalnih sistema. Percepcija gibanja (pa onda i energije gibanja) u umjetničkom djelu donekle je neovisna o promatraču kad se radi o djelima koja se realiziraju i u vremenu, a ne samo u prostoru. Tako bismo npr. za jedan jedini konstantni ton kazali da ima mnogo manju kinetičku energiju od melodije. Ovdje je kinetička energija vezana očigledno uz mijeranje strukture, oblika kroz vrijeme: gibanje. Slično je i s glumcima ili plesačima na sceni. Svako gibanje, naravno, nije isto. Tako bismo mogli reći da je gibanje ili energija ritmično ako se određene konfiguracije odnosno strukture, javljaju opetovano u manjeve stalnim vremenskim razmacima, analognu gibanju ritmala primjerice. Problematičnije je definirati kinetičku energiju djela koja se realiziraju samo prostorno, npr. slike ili skulpture. No sama je percepcija slike proces koji traje konačno vrijeme, pa bismo kinetičku energiju slike mogli vezati uz vremensku promjenljivost njena percepcija. U stvari, jasno je da se promatraču ne možemo "riješiti". Energiju umjetničkog djela vezana je kako uz aspekte umjetničkog djela koji ne ovise o promatraču, tako i uz karakter promatračeva percepcija tog djela. Potencijalnu energiju umjetničkog djela mogli bismo definirati kao energiju pohranjenu u strukturi (ili strukturalni) tog djela. Percepcija potencijale strukture (konfiguracije, forme) ovisi da kako o promatraču tako i o samoj strukturi.

For example, a heavy painting would contain more energy than the light one. A loud piece of music would always have more energy than a silent one. The fact that wind machines used in some performance need energy (and here I mean physical energy of the kind you pay for every month and which they measure in kilowatt hours) spent by an average family in a year, does not mean that the performance in question has artistic energy; the machines just suck up energy much in the same way a washing machine does. When we say for a piece of art that it has energy or that it "radiates energy" we surely do not think about the strict physical aspects of its existence. For a strict physical characterization of a work of art, a viewer is in fact not needed the fact that we talk about the work of art and not a piece of paper is also of no importance at all, which makes this concept of energy in art universal. The energy of (in) the work of art is clearly related to the character of the viewer's perception of the work of art. By accepting this fact, we must abandon any hope to say something universal and widely accepted concerning the energy in art. However, the viewer's perception can be looked at in its physical (more precisely mechanical) aspect, trying to find analogies between the character of perception and the properties of more or less simple physical systems. The perception of motion (i.e. kinetic energy) in a work of art is to a point independent of the viewer when we speak about the works which exist in finite time and not only in finite space. We could say for a single constant tone that it has a much smaller kinetic energy than a melody. The kinetic energy of a work of art is clearly related to the change in structure or form through time: motion. Much the same holds concerning e.g. dancers or actors on a scene. Every kind of motion is not the same. We could say that motion (or energy) is rhythmic if particular configuration, structure repeats itself in more or less constant intervals, analogous to the motion of a pendulum for example. It is more difficult define kinetic energy of works which do not change in time and which exist only in space, such as paintings or sculptures. However, perception is a process which lasts a finite time and we could define kinetic energy of a static work of art as a temporal change of its perception. In fact, it is clear that we can not "get rid" of a viewer. The energy of the work of art is related both to the aspects of the work of art which are independent of a viewer and to the viewer's perception of the work. Potential energy of the work of art could be defined as energy stored in its structure (or structural).

Povlačeći analogiju s potencijalnom energijom u fizici mogli bismo reći da potencijalnu energiju imaju strukture koje su "neravnotežne", "napete", koje se imaju tendenciju gibanjem relativizirati u ravnotežnije strukture kao što se napeta šoa gitare ima tendenciju relaksirati gibanjem u svoj ravnotežni položaj čim maknemo prst s nje. Ovdje je zgodno citirati Jurja Alchitra (Lectures on "Theatre in the 21st Century") koji osim problema jezika, spominjuto u uvodu ovog članka, diskutira i pojam energije koju shvaća kao napetost i tako, njegovo viđenje energije u kazalištu vjerojatno odgovara viđenju potencijalne energije skiciranom ovdje: "Nemaemo samo probleme s različitim religijama, mi govorimo i različite jezike, različite kazališne jezike. Posjetio sam niz radionice tijekom ove konferencija i nisam razumio o čemu se raspravlja. Primjerio sam da riječ energije u stvari znači napetost." Promatrač se pojavljuje kao suvremeni referentni nivo za mjerenje potencijalne energije slično kao što da kamen pušten s visine od 1001 m oslobodi veliku količinu svoje potencijalne energije padom u more ali samo malu količinu padom u planinsko jezero na visini od 1000 m. Mogli bismo spekulirati da se napetost strukture umjetničkog djela prenosi u napetost promatračeve neuralne mreže koja percipira djelo. Taj prijenos ovisi o stanju neuralne mreže u trenutku percepcije (što znači da je percepcije uvjetovana iskustvom, znanjem i poviješću promatrača). Slično poimanje energije umjetničkog djela (plesa) u terminima napetosti možemo naći i u iskazu Jelene Petrović (Alternative Energy, Dance, Vol 19, Issue 332, 1998): "Energije u plesu vezana je uz ideju da je prostor preuzak za ono što se zbiva, da pokret, ma kako mali bio, curi kroz vidljive granice tog prostora." Ovdje je energija vezana kako uz gibanje (kinetička energija) tako i uz napetost prostornih struktura koje to gibanje proizvodi (potencijalna energija). Gibanje i napetost strukture čine se tijesno povezanim. Slično kao i u mehanici gibanje vodi do različitih struktura (odn. promjena strukture uzrokuje gibanje) koje imaju različite potencijalne energije, napetosti. Na kraju, svjestan sam da je proces "izvoda" pojma energije iz fizike u umjetnost koji sam skicirao u ovom članku bio vrlo osobito obojen i uvjetovan. Na program definiranja pojma ispunjen je redukcijom pojma energije na jednostavnije i vjerojatno jasnije pojmove: gibanje, forma, struktura, konfiguracija i napetost.

The perception of the potential of a particular structure (configuration, form) will in general depend both on the viewer and the structure. As with potential energy in physics, for the structures which are out of equilibrium (balanced, which are "tense", which have a tendency to relax through motion into more balanced structures just as a strained guitar string has a tendency to relax by oscillating around its equilibrium position), we could say for such structures that they have potential energy. It is interesting to cite Jurij Alchitz here (Lectures on "Theatre in the 21st Century") who, besides the problem of language mentioned in the introduction of this article, speaks about the concept of energy which he understands as tension (this means that his understanding of an energy in theatre probably corresponds to the notion of potential energy sketched here): "We don't just have a problem with the various 'religions', we also speak different languages, different theatre languages. I have visited a number of workshops during this conference and haven't understood what was being discussed. The use of the word "energy", I have noticed, stands for "tension". The viewer appears here as a kind of a reference level for measuring the potential energy. A stone which falls from a height of 1001 m releases a large amount of its potential energy when it falls into the sea, but only a small amount when it falls into a mountain lake on a height of 1000 m. One could speculate that the tension of the structure of a work of art translates into a tension (potential energy) of viewer's neural network which perceives the work and that this translation depends on the state of the neural network at the time of perception (this means that perception is influenced by experience, knowledge and history of the viewer). A similar understanding of energy in art (in terms of tension) can be found in an article by Jelena Petrović (Alternative Energy, Dance, Vol 19, Issue 332 (1998): "Energy in dance has to do with the idea that space is too tight for what is going on, that the movement, however small, leaks through its visible boundaries." The energy as comprehended by J. Petrović is related both to motion (kinetic energy) and to tension of spatial structures produced by motion (potential energy). The motion and the tension of structure are tightly connected. As in mechanics, motion leads to various structures (or the change in structure leads to motion) which have different potential structures or tensions. At the end, I am aware that the process of "exporting" the concept of energy from physics into art I sketched in this article was very personally coloured. However, the program of defining a concept of energy through its reduction to simpler and clearer terms of motion, form, structure, configuration and tension was fulfilled.

energetsko veza tijelo i stroja:
zadnja veza s prirodom,
prva veza s umjetnim
piše: bojana kunst

70 stranica

energy as the link between the body
and machinery: the last bond
with nature, the first with the artificial
by: bojana kunst

70 page

01 Kroz povijest kazališta možemo neposredno slijediti želju za uspostavljanjem drukčijeg, odsutnog tijela, specifične tjelesne forme, dakle, one koja bi nadilazila biološki i fizički ograničenja tijela. Posebno, naravno, ako njegovu povijest interpretiramo kao povijest nekog posredujućeg polja između različitih predodžbi tijela, gdje se ono kazališno tjelesno uvijek pojavljuje kao hibrid između prirode i kulture, ili udele našim sluhaš kao hibrid između prirodnog i umjetnog. Prije oblikovanja modernog shvaćanja čovjeka, u 17. stoljeću, kazališna su tijela produkt metafizike, želje za transcendentijom i pozivatu gore i dolje svijeta. Uspostavljanjem mehanicističke paradigme, koja je strukturu tijela prvi puta u povijesti sistematično otkrila u analogiji s artifičijelnom i mehaničkom strukturom, ustavo se mehanička struktura otkrila kao mjesto transcendencije tjelesnoga: automat koji radi sam tako ne postaje samo ideal tjelesnoga, već i podloga i kanon njegove forme, odnosno kriterij za produkciju tjelesnih predodžbi. Transparentna struktura mehanizma kroz sve se modifikacije očuvala kao kriterij produkcije tjelesnih predodžbi, a kazališno tijelo, kojeg na pozornicu postavlja prosvjetiteljsko građansko kazalište, također je u svojoj biti vezano uz metaforu stroja: to je strogo i trenirano tijelo, s neprestanom kontrolom senzibiliteta, stroj za proizvodnju osjećaja koji oblikuje univerzalno prepoznatljiv i predvidiv jezik građanskoga kazališta 18. stoljeća. Ako tu metaforu stroja prepoznajemo prije svega u načinu tjelesnog treniranja, koji s mehaničkom psihologijom otkriva dijalektiku između unutrašnjega i vanjskoga, u 19. stoljeću ta se precizna dijalektika prvi puta rudi - operativnost i predvidivost nisu više oni modusi koji uspostavljaju analogiju, već njihovo mjesto zauzima jedinstvo suprotnosti, skliznuće koje rudi racionalno postavljenu granicu između živog i neživog, unutrašnjeg i vanjskog. Umjesto predvidive kauzalnosti i operativnog reda čovjek je stalno i sve više suočen s kompleksnim, automatiziranim sustavima, inatješnjim aparatima. Ljudi romantizma i početaka 19. stoljeća nemaju više uvide u njihovo djelovanje onako kako su ga imali ljubitelji automata po prosvjetiteljskim salonima; vide ih ne zadivljuju osjećajem predvidivosti, univerzalnoga reda ispod zasjepajuće površine. Umjesto njih nastupa artifičijelna struktura kao ogroman sustav, klizav i nepredvidiv, gdje poznajemo još samo učinke, a tijelo je ono koje se tom sustavu podređuje. Tijelo je prema kraju 19. stoljeća sve više suočeno s mehanizmima koji posežu u njegov način djelovanja, preoblikuju njegovu mišićnu masu, ritam, energiju i naređuju mu prilagođavanje novoj funkcionalnosti i formi, što utjebe i na način produkcije tjelesnih predodžbi. Tijelo se odjednom suočava s novim izazovom - energetskim i dinamičnim motorom.

02 Iako je neka vrsta energije, odnosno psihička električna, bila primjetna već u shvaćanju prosvjetiteljskih automata, posebno kada se htjelo označiti njihova neuhvatljiva polja, do prave analitičke energetske veze između tijela i stroja dolazi tek u 19. stoljeću, s pojavom novih automatiziranih industrijskih strojeva i novim fizičkim shvaćanjem energije. Godine 1847. Helmholtz objelodanjuje u Berlinu predavanje s naslovom *Die Erhaltung der Kraft*, a 1854. godine u Kölnu: *Über die Wechselwirkung der Naturkräfte* u kojem otkriva neke najvažnije karakteristike ljudskoga motora koji objelodanjuje iste značajke kao industrijski stroj. Jedina razlika između prirodnih sila, stroja i ljudskog bića po njegovu je mišljenje samo upotrebljivost i učinkovitost energije koja se gubi. Tijelo, dakle, nije jednostavno analogni, nego

01 The history of theatre has always reflected man's longing for a different kind of body - the absent body, a specific image capable of transgressing the body's natural biological and physical limitations. This becomes even more evident if theatre is viewed as an intermediate field connecting bodily images. This interpretation renders the theatrical body as a hybrid between nature and culture, or in our case more specifically - a hybrid between the natural and the artificial. Before the concept of modern man appeared in the 17th century, the concept of the theatrical body reflected metaphysics, man's wish for transcendence, and a unification of micro- and macrocosm. The mechanistic paradigm which, for the first time in history, systematically revealed physical structure in analogy with the artificial, rendered mechanical structure as a point of the body's transcendence. Not only did the self-functioning automaton become a body ideal, but the basis and cause of its form. Despite undergoing various modifications, the transparent structure of mechanisms remained a firm criterion in the

identično termodinamičnom motoru, jer za motor, prirodu i tijelo vrijede isti fizikalni zakoni. Organsko djeluje po fizikalnim zakonima i svaka organska akcija ima iste karakteristike kao fizikalni rad; možemo je mjeriti, dati joj oblik grafikona, proučavati u znanstvenim laboratorijima. Na zajedničku metaforu energije, preko koje se uspostavlja stapanje stroja i tijela, utječe prije svega otkriće zakona o očuvanju energije kojeg su prethodno predstavili Sadi Carnot, Julius Robert Mayer i James Prescott Joule, 1854. godine, a kao univerzalno načelo čitave prirode postavlja ga još Helmholtz⁵. Na njegov je nastanak, prema Kuhnovom mišljenju, utjecalo prije svega otkriće parnog stroja, filozofski utjecaj *Naturphilosophie* i francuska inženjerska tradicija 18. stoljeća⁶. Zakon o očuvanju energije nije ispunio 19. stoljeće samo silovitim entuzijazmom, nje uzrokovalo samo sveopće vjerovanje u napredak, već je činjenica da se energija uvijek čuva - promjena pune energije sustava jednaka je količini dovedenoga rada i dovedene topline - skroz ontološko određeno koje nam dokazuje da tvari nikada ne možemo odvojiti od sile. Sile je dakle bezično svakoj tvari i njezina zakone možemo otkriti u svim mehaničkim uzrocima, pa i u uzrocima i načinima djelovanja čovjeka, tijela i prirode. Otkriće energije kao bitnog elementa svakog iskustva, kako organske tako anorganske, između društva i prirode doslovno vide ne vidi razlike. Društvo je priključeno predodžbi prirode koju gori promatrala energija⁷...

Isti zakoni koji vrijede za motor vrijede i za ljudsko tijelo i ono je u procesu suočavanja i kooperacije sa strojnim strukturama podređeno istim zakonima i postupku produkcije kao industrijski stroj. Još i više, strojevi nam prvi puta postavljaju pitanje kako su živa bića homeostatična, zavisna sama o sebi, od dovoda do potrošnje energije⁸. Nije dakle nitko čudno ako energija i snaga postaju bitne sintagme znanosti o čovjeku u 19. stoljeću, ako se tijelo navešle elektriciteta, magnetizira, mjeri se njegovim valovi i otkucaji nervnih tokova, predočimo gipsobuena i mjeri njegovu kretanje i učinkovitost i, u skladu s tim spoznajama, razvijaju se i teorija suvremenog radnog tijela i novi načini tjelesne reprezentacije. 1870. i 1880. je, kako tvrdi Rabinbach, problem očuvanja energije u ljudskom tijelu konstantno obrađivan u različitim znanstvenim časopisima i raspravama, a 1887. srednjo definiciju živog organizma kao stroje koji može proizvoditi toplinu i jako je podređen univerzalnoj termodinamičkoj ekvivalenciji⁹.

Sile i energije nisu bile prevladavajući pojmovi samo u fiziologiji, već i u psihologiji, što je vidljivo u psihološkim istraživanjima i konceptima neurastenije, moralne, ljudske iscrpljenosti i univerzalnog tjelesnog i duševnog problema druge polovice 19. stoljeća: umora koji je pokazivao upravo zabrinjavajuću manju tijela u suočavanju sa idealiziranim učinkovitošću stroja¹⁰. Industrijski se stroj tako svojim djelovanjem i energetiskom samoregulacijom postavlja kao nejakav model univerzuma u kojem su materija, energija i kretanje povezani, pa su tako rezervoar samodjelujuće snage. Tijelo, sami stroj i univerzum povezani su napetkinutim lancem energije¹¹.

Te su teorije industrijski teoretičari 19. stoljeća (Hermann von Helmholtz, Emil du Bois-Reymond, Ernst Haeckel,

production of bodily images in the historical periods that followed. In the enlightenment, the body of bourgeois theatre was closely connected with the metaphor of the machine: rigid and rigorously trained, it exerted constant control over sensibility, and became an emotion-generating machine that formed the universally recognizable and predictable language of 18th century bourgeois theatre. The metaphor of the machine was reflected in the specific kind of physical training which, by means of its mechanic psychology, allured to a dialectics between a person's internal and external features. The elaborate system of this dialectics was first shattered in the 19th century. Operativity and predictability, the modes establishing the analogy between the body and machines, were replaced by a unity of opposites, an elusiveness that blurred the boundaries between the living and the non-living, the internal and the external. Predictable causality and operative order gave way to complex, automated systems, immaterial devices. As opposed to the enlightenment, the romanticism and the early 19th century no longer had insight into the operation of machines. Machines no longer evoked the reassuring feeling of predictability - that of a universal order dwelling beneath a machine's delusive surface. Artificial structure grew into an enormous system characterized by elusiveness and unpredictability, and familiar to people only by effects.

Wilhelm Ostwald povezivali s teorijom radnog tijela, odnosno teorijom ekonomije i izmjene motora i ljudskoga motora.⁸ Takvo shvaćanje tijela proizvelo je i neke fundamentalne promjene u reprezentaciji tijela i utjecalo na imagologiju tijela i produkciju tjelesnih predodžbi koje sežu duboko u 20. stoljeće i utječu i na reprezentaciju tijela u avangardi i na neke najvažnije kazališne reforme i reforme pokreta na početku 20. stoljeća. Tako kao mehanizam ni tijelo više nije promatrano i reprezentirano kao predvidiva operativnost, već ono postaje polje sile sposobno za beskonačne transformacije i konverzije; to više nije antropomorfnu tijelo, već vrući i dinamično industrijsko tijelo koje svojim silovitim dinamizmom odgovara suvremenom konceptu prostora i vremena. Tijelo je dakle polje nevidljivih sila i nevidljive kinetike, njegova forma postaje isključiva i gubi ostatu postline koja ga razgraničava s vanjskim svijetom. Transparentnost suvremenog tijela tako više nije transparentnost mehaničke operativnosti, već silaska transparentnost strukture, nevidljivih tokova i energetskih impulsa tijela. Nije dakle ništa čudno ako se i znanstvena (medicinska i fizička) i umjetnička reprezentacija tijela u drugoj polovici 19. stoljeća mijenja iz temelja: izmijen je ogroman broj posredujućih naprava za promatranje ljudskoga tijela, koje su sve redom bile namijenjene promatranju nevidljivih kretanja s tijelu, njegova ritma, njegovih pokretnih silnica i obzivanja i gubitka energije. 1847. godine Carl Ludwig pronalazi kimoograf (mjerak srca), 1849 Helmholtz mjerak (mjerak snaga i trajanja milicnog impulsa), 1860. godine Marey predstavlja Akademiji znanosti spigmoograf (mjerak pulsa)⁹ slijedili su još poboljšani kardiograf, pneumograf i termograf, a s problemima umora pojavljuju se i instrumenti pomoću kojih se borimo protiv entropije u tijelu, kao što su kalorimetar (Rubner, 1883), mjerak umora ergograf (Mosso, 1891) i aesthesiometer (Griesbach).¹⁰ Na kraju 19. stoljeća izumljena je i prva tehnika nevidljivog prodiranja u tijelo - rentgenske zrake koje prodiru kroz kosti i donose nov pogled na tjelesnu transparentnost i postaju kasnije i predmetom fascinacije avangardnih umjetnika: "The X-Ray Picture about which the Futurists spoke are among the most outstanding space-time examples on the static plane. They give a transparent view of an opaque solid, the outside and inside of the structure. The passion for transparencies is one of the most spectacular features of our time. We might say, with pardonable enthusiasm, that structure becomes transparency and transparency manifests structure."¹¹ Tijelo postaje opisano i njegova individualnost specificirana, transparentna i strukturirana, kao šarena unutarnja kronologija tjelesnih ritmova kojima rentgenske zrake dodaju još prodirući nevidljivi pogled. Tijelo nije ništa više i ništa manje nego posve rasvjetleno kazalište pokreta, za koje nam se čini da ga moramo transparentno fiksirati samo individualnim grafičkim,

At the end of the 19th century, the body was increasingly confronted with various mechanisms that interfered with its ways of operation, transformed its muscular mass, rhythm and energy, demanded an adaptation to a new functionality and forms, and essentially influenced the production of bodily images. The body was to face new challenges - those of energy and dynamic engines.

62 Energy or physical electricity was dealt with as early as the enlightenment - in connection with automata, especially in various attempts to define their elusive psyche. However, energy as a proper analogical link between the body and the machine was proposed in the 19th century, with the emergence of new automated industrial machinery and the new view of energy in physics. In 1847, Helmholtz published *Die Erhaltung der Kraft* (Berlin), and *Über die Wechselwirkung der Naturkräfte* (Königsberg) in 1854; both works deal with the human engine - which is supposed to have the same features as the industrial one. According to Helmholtz, the only difference between forces of nature, machinery and the human being lies in the application and efficiency of the energy transferred in each case. The body is not viewed as analogous, but as essentially identical to the thermodynamic engine, as the engine, nature and the body are governed by the same laws of physics. The characteristics of organic actions equal those of work in physics and can thus be measured, graphically presented, and studied in scientific laboratories. The common metaphor of energy through which the fusion of the machine and the body was achieved, was basically influenced by the discovery of the energy preservation law. After having been discussed by Sadi Carnot, Julius Robert

odnosno rentgenskim spektrom. To su dakle predočena tijela koje su mnogo bliže suvremenim digitaliziranim i apstrahiranim matricama tijela i sa svojom su linije prividno statičnom neutralnošću tijela konačno oslobođene toga hijerarhičnosti i moralnosti anatomske rezove koje su fascinirale prethodnike u prosvjetiteljstvu.

"We seem to have been traversing an immense gallery of mechanisms of greatly varied combinations...but everything here was mysterious in its immobility. The shift from organic structure to dynamics and the 'interplay of organs' was a shift to mobility and to 'motor functions'".¹² Tako o mehanizmima "staroga doba" govori Esienne Julius Marey, fizičar, fiziolog, pionir medicinskih mjerenja, kardiolog, avijacijski pionir, student hidraulike i pionir fotografije i filma. Marey je pronalazio mnogo instrumenata za grafičku deskripciju tijela jer je vjerovao da s tim pripravama može analitički dekomponirati ljudsko kretanje. Svojom je pokušima utjecao i na Marcela Duchampa i Henrija Bergsona i teoretičare koji su proučavali radno tijelo kao što je bio npr. Frank Gilbreth, te začetnike filma.¹³ U uvjerenju "da animálni organizam nije nešto drukčiji od strojeva, osim što su oni učinkovitiji".¹⁴ Marey je izveo niz pokusa i hito ga je tome analizirati pokretnu egzistenciju tijela do najmanjih sitnica, utemeljiti ekonomiju pokreta i postaviti neke temeljne zakone kretanja. Ta je kinetička realnost po Mareyju mišljenju temeljno povezana s prostorom i vremenom, štoviše Marey već pokušava mjeriti unutarnje psihološko vrijeme i postaviti mu nekaikve zakone; otkriva dakle fluidni tok kojem će uskoro biti posvećena velika pozornost, prije svega unutar Bergsonove filozofije¹⁵ koja konceptom trajanja (*durée*) snažno stječe na umjetnike početka 20. stoljeća. Vidna je činjenica da, unatoč mehanicističkoj preciznosti kojom se Marey prihvata studija cjelovitog kretanja i njegova odnosa prema vremenu i prostoru, njegov objekt više nije mehanicističko racionalno pokretno tijelo, već suvremeno energetska tijelo, kao kinetički tok kojeg Marey pomoću znanstvene studije pokušava sistematično tločiti i s kronofotografijom ga posebnoim izlaganjem slika koje mjere i prikazuju kretanje tijela nevidljivo našim očima i stvarno uobličiti.¹⁶ S novom metodom uobličavanja tijela možemo razotkriti kretanje tijela u vremenu i to u onim intervalima nevidljivim golim oku. Kronofotografija je bila pravi "mikroskop vremena" i s njezinom pomoći mogla se proučavati pokretnost i učinkovitost tijela, analizirati "razvoji i upotrebu mišićne energije u odgoju, vježbi, gimnastici, ručnoj proizvodnji, sportu i slično".¹⁷

Mayer and James Prescott Joule, it was again brought up by Helmholtz in 1854 - as the universal principle of all nature".¹ According to Kuhn, the emergence of this law was primarily influenced by the development of the steamer, *Naturphilosophie*, and French engineering tradition of the 19th century.² Not only did the law fill the 19th century with immense enthusiasm and brought about a general trust into headway, the fact that energy is always preserved (the change of the energy of a system equals the sum of the applied work and heat) almost grew into an ontological presupposition that matter could never be divided from force. Force thus represents the base of all matter; it always can be observed in all mechanical causes, also in the functioning of man, nature, and the body. The discovery of energy as the essential element of all experiences - organic or inorganic, virtually no longer differentiates between society and nature. Society fuses with the image of nature, a phenomenon driven by Promethean energy.³ The laws governing the engine are applied to the human body which, interacting with mechanical structures, should be governed by the same laws and production procedures as industrial machines. Moreover, machinery brings up the question whether living beings are indeed homeostatic, dependent on themselves - on their energy usage and supply.⁴ Quite logically, energy and power became the fundamental scientific syntagms about man in the 19th century. The body was electrified and magnetized on a large scale, with the waving and pulsation of its nerve currents daringly measured. It was subjected to calculations and tested as to its efficiency, with the discoveries essentially influencing both the theory of the modern working body and new ways of bodily representation. As Rabinbach states, between 1870 and 1880, the problem of energy preservation in the human body was constantly dealt with in scientific magazines, culminating in the 1887 definition of a living organism as "a machine which, generating heat, succumbs to the universal thermodynamic equivalence".⁵ Not only did force and energy reign the philosophical realm, but that of psychology as well. This is evident from the psychological



Ništa neprirodno, dakle, ako za talijanske futuriste upravo Mareyjeve slike predstavljaju dokaz nemogućnosti nepokretnog tijela, ako 1913. godine Giulio Anton Bragaglia objavljuje knjigu *Foto-dinamismo futurista* koja se može ubrojiti među najranija djela estetske kronofotografije. Isto tako i Umberto Boccado spominje Mareyja kao onoga koji je sadio koncept prostora s konceptom vremena. Trudi se pokazati kretanje koje ljudsko oko ne može primijeti Marey je, kako tvrdi Rabinbach, ulao u vokabular moderne umjetnosti. U njegovom intradicijskom radu možemo pratiti kako su nova analitička znanosti 19. stoljeća, koncept termodinamičkog stroja i izmijenjena koncepcija prostora i vremena temeljno promijenili način predstavljanja tijela na znanstvenom, socijalnom i kulturnom planu.¹⁶

03 Kinesičko tijelo početka 20. stoljeća tako je neposredna predočba kompleksnog odnosa između tijela i suvremenog energetskog motora koji i temeljno otvara drukčije modele tijelnog shvaćanja. Upravo u pokretnom, dinamičkom, kinetičkom, reformnom tijelu avangarde i suvremenog plesa možemo naći skoro neodvojivo preplitanje suvremenog inženjeringa, dinamične automatizacije, novog fizičkog shvaćanja prirode, energije, koncepta prostora i vremena. Tijelo modernog kazališta u 20. stoljeću tako je bitno povezano s konceptom energije i upravo se pomoću toga koncepta dodiruje s jednim drugim suvremenim zahtjevom i željom: željom za apstrakcijom. Ili drugim riječima: duboko u autonomiju avangardnog tijela, koje više nije podređeno ni dikatu figure ni jedika, ni prostora i vremena, naime, presudno je upisana kinetičnost i skliskost suvremenog motora. Iako nam se na prvi pogled čini (posebno u zahtjevu modernog plesa za prirodnim tijelom) kako smo na početku stoljeća, s brojnim reformama pokreta, apstrakcijom, laganim aeriknim tijelom, odjednom suočeni s jednim oslobađanjem tijela i povratkom njegovoj dinamičnoj i hjerarhijskim zakonom nepodređenosti prirodi, upravo tu u dubinama autonomnog tijela zapravo nailazimo na pojam energetskog motora. Tijelo početka 20. stoljeća tako nam može otkriti koliko su duboko povezani koncepti prirodnog i

research and definitions of *neurasthenia, moral/physical exhaustion* and the omnipresent physical and mental problem of the second half of the 19th century - fatigue, a phenomenon that alluded to a concerning drawback of the body as compared with the idealized efficiency of the engine.¹⁷ The operation and energetic self-regulation of industrial machinery was stated as a kind of model of the universe, which, connecting matter, energy and movement, was interpreted as a reservoir of self-working power.¹⁸ The body, the steamer and the universe are linked by means of an unbreakable chain of energy.¹⁹ It was primarily industrial theorists (Hermann von Helmholtz, Emil du Bois-Reymond, Ernst Mach, Wilhelm Ostwald) that combined these theories with those of the working body, economics and the exchange between mechanical and human engines.²⁰ Such views led to several ground-breaking changes in the imagery of the body and the production of bodily images, reaching deep into the 20th century - also into the avant-garde and several most important movements and theatre reforms of the early 20th century. Like mechanisms, the body was no longer explored and rendered as predictable; it became a body of forces, capable of endless transformation and conversion. It was no longer an anthropomorphical body, but a hot and dynamic industrial body exhibiting the forceful dynamism not alien to the modern concept of the elusiveness of space and time. It turned into a field of invisible forces and invisible kinetics, with its form becoming elusive and devoid of epidermal surface - the border dividing it from the rest of the world. The transparency of the modern body was no longer that of mechanic operativity, but that of elusive structure, invisible flows and pulsating energy. Science (medicine, physics) and art of the second half of the 19th century introduced radical changes in bodily representation. A number of intermediate devices for the observation of the human body were invented, all with the aim to reveal the body's invisible internal movement, rhythm, lines of force, and the preservation/loss of energy. To name only a few of such instruments: kymograph for pressure (Ludwig, 1847), myograph for the strength and duration of muscular impulses (Helmholtz, 1848), sphygmograph for pulse (Marey, 1860),²¹ followed by improved variants of kardiograph, pneumograph and thermograph. Devised to deal with the problem of fatigue were colorimeter (Rubner, 1899), ergograph for measuring muscular fatigue (Mossé, 1891), and aesthesiometer (Griesbach).²² At the end of the 19th century, the first method

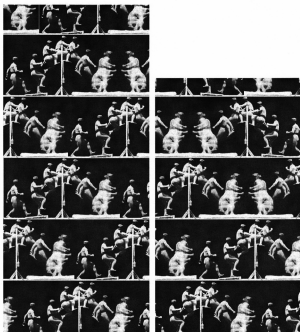
umjetnog i kako je svaka tjelesna reprezentacija već svojevrsna produkcija isprepletene povezanosti iz dva pola. Ujedno nam učinkovito otkiva ideološku produkciju koju izvode reforme pokreta u "lagano" tijelo, koja je u svojoj podlozi i temeljno povezana s racionalizacijom i operacionalizacijom suvremenih automatiziranih sustava i hijerarhijskim energetskeg pretračavanja i trošenja.¹⁹

Ako je reprezentacijski okvir, unutar kojega se pojavljuje tijelo u umjetnosti početkom 20. stoljeća, određivala energija i njezine brojne manifestacije, danas prevladava jedan drugi model kojega, na početku 20. stoljeća, u jednom anegdotalnom zapisu o bodičnoj večeri s Norbertom Wienerom nehotice daje engleski pjesnik T. S. Eliot, koji toga oca kibernetike opisuje u jednom svome pismu kao "vegetarian and the lightest eater I have ever seen".²⁰

Tu se već izlazi predodžba suvremenog slabog tijela koje je posve drukčije od energetskog tijela moderne i na prvi se pogled čini kao da ga je u cijelosti prođala entropija. Suvremeno slabo tijelo više nije povezano s prirodom, kosmosom i motorima, kao u 19. stoljeću, više nije autonomni i ispodobno zavisni dio sveopćeg protoka energije i dinamizma. Još i više, kroz čitavo 20. stoljeće možemo polako promatrati svojevrsan nestanak, odnosno entropiju tijela. Od energetske komponente, koja ga još uvijek povezuje s prirodom i čine ga nekim srednjim, posredujućim mjestom između prirode i kulture, između prirodnog i umjetnog, tijelo se 20. stoljeća polako li s groznim iskustvom groznih vojnih dinamičnijih mijenja u kognitivnu, diskurzivnu, binarnu i digitalnu mrežu, u preplet znakova, binarnih kodova i raspršenih digitalnih matrica. U polje koje je, kako tvrdi Elisabeth Grosz, "organically/biologically/naturally incomplete: it is indeterminate, amor-

of invisible penetration into the body was invented; shining through the bone, the rays added a new perspective to the body's transparency and fascinated avant-garde artists: 'The X-Ray Picture about which the Futurists spoke are among the most outstanding space-time examples on the static plane. They give a transparent view of an opaque solid, the outside and inside of the structure. The passion for transparencies is one of the most spectacular features of our time. We might say, with pardonable enthusiasm, that structure becomes transparency and transparency manifests structure.'²¹ The body became describable, specified as to its individuality, transparent, and a diverse inner chronology of its rhythms captured with the invisible, penetrating gaze of X-rays. It became nothing less and nothing more than an utterly exposed theatre of movement, with its transparency capturable by means of individual graphic or indigen spectra. These images were quite similar to contemporary digitalized and abstract body matrices; their (at first glance) static neutrality finally liberated them from the rigid hierarchical and moral admixture in anatomical etchings, the fascination of the enlightenment.

"We seem to have been traversing an immense gallery of mechanisms of greatly varied combinations ... but everything here was mysterious in its immobility. The shift from organic structure to dynamics and the 'interplay of organs' was a shift to mobility and to 'motor functions'."²² This view towards old age mechanisms was expressed by Étienne-Jules Marey, physicist, physiologist, cardiologist, student of hydraulics, and pioneer of medicine measurements, aviation, photography and film. Marey invented a number of instruments for graphic description of the body, believing that human movement could be decomposed by means of them. His experiments influenced Marcel Duchamp, Henry Bergson, theorists of the working body (Frank Gilbreth), and film pioneers.²³ Convinced that "animal organisms do not differ from machines, except that the latter are more efficient,"²⁴ Marey carried out a number of experiments in order to analyse the moving substance of the body, and establish the economy and laws of its movement. In Marey's opinion, this kinetic reality was closely linked with that of space and time. More even, Marey already attempted to measure and determine the laws of inner, psychological time - the fluid current which was soon to receive wide attention. Bergson's philosophy²⁵ introduced the concept of duration (*durée*), essentially influencing the art of the early 20th century. It is important to note that, despite the mechanistic principle that governed Marey's studies of movement and its relation to space and time, the subject of his research no longer was a mechanistic (rational) moving body, but a modern energetic one - a kinetic flow Marey aimed to decompose



and depict¹⁶ by means of chrono-photography. The new method showed and measured the body's movement in time intervals invisible to the naked eye. Chronophotography could in fact be called a "time microscope", enabling the exploration of the body's mobility and efficiency, as well as the analysis of the "development and use of muscular energy in education, military gymnastics, hand manufacture, sports etc."¹⁷ It is therefore not unusual that Italian futurists considered Marey's images a proof of the unreality of an immovable body, with the method itself employed in Giulio Anton Biagaglia's *Fotodinamismo futurista* (1913), arguably one of the first works of aesthetic chronophotography. Marey was also praised by Umberto Boccaccio - as the man who united the concepts of space and time. According to Reinbach, in his effort to throw light upon the movement invisible to the human eye, Marey entered the vocabulary of modern art. His scientific work mirrored the way in which new scientific analyses of the 19th century, concepts of thermodynamic machinery, and altered views upon space and time radically changed the bodily representation in scientific, social and cultural fields.¹⁸

03 The kinetic body of the early 20th century mirrored complex relations between the body and the modern energetic engine. It also initiated a series of new perceptions of the body. The moving, dynamic, kinetic, reformed body of the avant-garde and early contemporary dance intertwined contemporary engineering, dynamic automatization, and new views of physics upon nature, energy, space and time. The theatrical body of that period was strongly connected with energy. More even, the concept of energy corresponded to another modern demand: that for abstraction. In other words, inscribed deep into the autonomy of the avant-garde body which no longer succumbed to the demands of figure, language, space, and time, were the kinetics and elusiveness of the modern engine. Considering the demand of contemporary dance for a natural body, it may initially seem that, at the beginning of the century with its movement reforms, abstraction, and the lightness of the aerial body, we are suddenly confronted with a liberation of the body and a return to its nature unobnoxious to any kind of dynamic and hierarchical laws, it is actually here, in the depths of an autonomous body, that we collide with the notion of the energy-powered engine. The body of the early 20th century reveals a strong bond between the concepts of the natural and the artificial, as well as the fact that every representation of the body is inevitably a kind of production of the connections between these two poles. At the same time, the body of that time mercilessly reveals the ideological production exerted by the movement reforms upon the "light-weight" body - a concept which, in its very essence, is deeply connected with the rationalization and operationalization of modern automated systems as well as with the hierarchy of energy calculations and utilization.¹⁹ At the beginning of the 20th century, the body's representational frame was heavily influenced by energy and its numerous manifestations. In

phous, a series of uncoordinated potentialities which require social triggering, ordering and long-term administration.²¹ Energija je još uvijek metafora liiko skiskog totaliteta koja nekako čuva odnose između unutra i vani, koja još uvijek ustrajava na (ako satestljivoj) epidemiji tijela i njegovu kretanju u prostoru, iako je njegova granica moguće obuhvatiti samo posredno izrazovanim instrumentalni. Slabo tijelo matrice i binarne mreže više nije podvrgnuto fizikalnim zakonima, već prije svega administrativnom i socijalnom reguliranju, statistici i binarnim matricama, pa i kognitivnom entuzijazmu. Tu se i prvi puti doista postavlja pitanje njegove granice, spolne, identitetske, socijalne, generatičke, reprezentativne. To odvajanje od prirode i motora, gdje je energija još izdigne izrug povezanosti, danas tijelo čini duboko problematičnim pojam, ali mu i otvara nbrojene nove mogućnosti za budućnost koja će, tijel ili ne, morati sediti svojenoj hibridnoj simbolici s umjetnim. Energija, naime, doista otvara slobodno pokretu i označavajuće tijelo (primjetno u baznim reformama pokreta, suvremenom plesu, avangardnom kazalištu), a još uvijek isključuje mogućnost svega hibridnoga. Upravo tu je i skrivena totalitarnost toga koncepta koji tijelo reformi pokreta na početku stoljeća preploče s totalitarnim tijelom ideologije. Danas, kada je energija zamijenila sveprisutna statistika i binarno kodiranje, mogućnost hibridnoga otvoreni je put, ali zato i problematičnija povezanost s prirodom: što je naime onaj što

the present day, however, an entirely different model of the body has prevailed. In the early 20th century, it was referred to by the English poet T.S. Eliot; in an anecdote about his Christmas dinner with Norbert Wiener, he described the father of cybernetics as a "vegetarian and the lightest eater I have ever seen."²⁰ The quote excellently summons the image of the contemporary body. Strikingly different from the energy-driven body of the modernism, it seems as if taken over by entropy - at least at first sight. It no longer corresponds to the weak modern body connected with nature, engines, and the cosmos, nor is it an autonomous and at the same time dependent part of the omnipresent flow of energy and dynamism. Worse even, the entire 20th century displays a gradual disappearance or an entropy of the body. Once an energy component connected with nature, a central, intermediating point between nature and culture, between the natural and the artificial, the body of the 20th century (also due to the dreadful experience of war dynamism) is gradually transmuted into a cognitive, discursive, digital net. It is a conglomerate of signs, binary codes and diffused digital matrices. A field, as Elisabeth Grosz states, "organically / biologically / naturally incomplete; it is indeterminate, amorphous, a series of unco-ordinated potentialities which require social triggering, ordering and long-term administration".²¹ Energy remains a metaphor of an (elusive) totality that somehow manages to preserve the relation between the inside and the outside. The body has retained a (flexible) epidermis and moves in space, although its limits can only be embraced in an indirect fashion (by means of various instruments). The weak body of the matrix and binary codes no longer succumbs to laws of physics, but primarily to administrative and social regulation, statistics, and cognitive enthusiasm. For the first time, its limits have been questioned - sexual, social, genetic, those of identity and representation. The body's severing from nature and the engine, with energy remaining the last trace of link with them, has made it a problematic field, opening, however, infinite possibilities for the future - one that will inevitably lead to a specific hybrid symbiosis of the body with the artificial. Energy indeed introduces a free moving and signifying body (movement reforms, contemporary dance, avant-garde theatre), but nevertheless excludes the possibility of hybrids. Interestingly, it is in this aversion to hybridity that the totality of the energy concept comes to light; producing the body of movement reforms at the beginning of the century, energy also intertwined it with the totalitarian body of ideology. Today, when energy has been replaced with the omnipresence of statistics and binary codes, hybrids are indeed a possibility, problematizing, however, our link with nature: who sets boundaries and why are they placed as they are? This will remain the fundamental question pertaining to the body in our contemporary world, and a burning issue whenever we will attempt to deal with the autonomy of the body's energy.

postavlja granice i zašto su granice postavljene tako kako jesu - to će biti temeljno pitanje u suvremenosti, također i temeljno pitanje onda kada ćemo pokušati razmisliti o rjezgovoj autonomnoj energiji.

1. Radi se o prvom zakonu termodinamike, nakon kojeg je ubrzo slijedio drugi zakon termodinamike, odnosno zakon entropije kojeg bismo površno mogli smatrati kao zakon o gubljenju energije (1850. godine formulisao ga je Rudolf Julius Clausius, 1822-1888). I Michel Serres i Anson Rabinbach upozoravaju na posljedice drugog zakona termodinamike koji je u svojoj entuzijastično sličnom napretku unio pesimizam i prijetnju pred "toplinskom smrti svemira" i utjecao na piece kao što su Oswald Spengler i Friedrich Nietzsche. Serres pise o tome kako je drugi zakon termodinamike šokirao tradicionalni svijet i oblikovao onaj u kojem živimo. 2. U Thomas S. Kuhn: *Essential Tension, Selected Studies in Scientific Tradition and Change*, Chicago 1977, str. 96-104. 3. Anson Rabinbach: *The Human Motor*, University of California Press, 1992, str. 46. Sile (Der Kraft) je pojam koji modernio pronaći u njemačkoj intelektualnoj tradiciji već kod Jacoba Böhmeja, Fichtea, Herdera i Hegela i počinje se u 19. stoljeću popularno upotrebljavati kao ideja imanentna prirodnim fenomenima: priroda se, dakle, počinje manifestirati kao jedinstvena sila koja se posve obrađuje. Na shvaćanje utječe prije svega romanizacija Naturphilosophie i njenim pojmovi višestruke supstance, nepodručljiva toka itd. 4. O homeostatskoj pili i Lacan. Naravno da se ne radi o tome da energija ne postoji već odavno, ali po Lacanovu mišljenju ljudi nisu primamti da postoji neravnoteža između cijene njihove hrane i njihova rada: "Nije bilo nikakvog energetskog proračunavanja skraćivanja života. Moramo imati strojeve da vidimo da ih treba hraniti. I vili - da ih treba i obsurirati. A zašto? Jer su skloni tome da ih se izmiješa. I robuje se, ali se o tome ne razmišlja, čini nam se prirodnim da se promijene i cirtu." u Jacques Lacan: *Le séminaire livre XVIII, L'œuvre de la psychanalyse*, Paris 1966, str. 100. Citirano prema: Reinhard Siegel: *Genese von Unheimlichkeit und Wiederholung als Maschinen- und Wertschöpfung*, in: *Wunschmaschine Welt*, Freiburg, Springer Verlag, Wien, 1996. 5. M. A. Heron, citirano prema Anson Rabinbach: *The Human Motor*, University of California Press, 1992, str. 63. 6. Umor je tipičan simptom drugog zakona termodinamike, zakonu o gubitku energije. Neizbježno je, ali neizbježno ako se preima kao 19. stoljeće, kad je drugi zakon termodinamike temeljito šokirao suvremeni svijet, tada prava opsjednutost umorom, studije o umoru sklopile omotnice i studijuma. Mnogo podloga za reformu i obnovu pokretne proizvodnje uveliko iz ulazila posljedice sveopćeg umora. Umor je značajan čimbenik koji je bio važan i funkcionalni utječu na suvremenu proizvodnju odnose između modernih psiholoških bolesti, kao što su neurastenija, anoreksija, mentalni umor itd. Angelo Mosso koji 1891. godine objavljuje djelo s naslovom *La fatica* pronašao i mjerac umora, s kojim proučava umor kao objektivni fenomen koji ima iste zakone kao zakoni energije. Na početku 20. stoljeća susrećemo se s i s prvim objektivnim protiv umora, antineurotizmom, kojim njegovi (sumisl) Weichardt 1909. godine polipira svoju predavnicu i pošilja daje pisati test studentima matematike. Kako kaže, rezultati su bili izvanredni. Zanimljivo bi, naravno, bile promatrati kako se kinetika umora radikalno ud suvremene bolesti sindroma kroničnog umora i umor koji koristi modernio istraživanje i objektivni upotrebu suvremenih simptoma. 7. Anson Rabinbach: *The Human Motor*, University of California Press, 1992, str. 52. 8. Koliko je taj koncept tijela kao stroja bio talin dokazje i analiza Hansa Hyle koji se u svojoj knjizi *Was ist ein Metaphor* i njihovim utjecajima na pravu praksu. U američkoj pravnoj praksi već od 1912. predviđalo je metafora tijela kao stroja, za primjen koji su se na prijelomu stoljeća bavili problemom radnih prava, odliče itd., njihove nisu temeljili na apstraktnim načelima o slobodi i pravima, već su im zatrpali u korist radnika bili dobijeni upravo shvaćanjem radnog tijela kao stroja. Na sudu su mogli i pobijediti ako su njihova tijela bila shvaćena kao pasivni objekt, kao stroj, tmi metaforom: započeo se kasnije govoriti o "apatiziranim" pravima radnika, umoru, iscrpljenosti, povredama na radu itd. U Allan Hyle: *Bodies of Law*, Princeton University Press, New Jersey 1997. 9. Uporabu Marceyjeve spignografije pomogla je nesretna slučajnost. Marley ga je predstavio na dvoru Napoleona III. Nekoliko dana kasnije rekao što je Marley primio neposredno u palatu jednog dvorana, on je umro na spavajnje, što je jamčilo Marceyjevu slavu u kraljevskim i političkim krugovima. E. J. Marley je i (sumisl) grafičke inskripcije kao dijagnostičkog oruđa u medicini. 10. Naravno da je pronalasku instrumenta za promatranje tijela doprinijelo već prvotjelitelja medicina, ali su s instrumenti oblikovali unutar drukčijeg pogleda na tijelo. Radi se o promatranju odnosa između tjelesne i duševne supstance; fantazma nevidljive duše koju možemo lovačim odličiti odnosa objektiviti. Unutar tijela tako se odobavaju emisione pare, mistični duhovi, svojeglavi plinovi, električne puzanja, jakovi asinjalnog magnetizma koji bi mogli biti i neakive pojuge između djetelina tijela i duše, odnosno konzekvence univerzalne duše koja je u Meernom bio posebno problemom antioksidacijom koncom 18. stoljeća. Medicinski instrumenti 19. stoljeća povećali individualni graf tijela, odnosno osobe, tjelesna i životnu liniju djelovanja, oblikovanja i učinkovitosti, različitosti tjelesnog kretanja u odnosu prema prostoru i vremenu. 11. Little Moholy Nagy, citirano prema Christine Boyer: *Cybernetics, Visual Perception in the Age of the Electronic Communication*, Princeton Architectural Press, 1996, str. 96. 12. Robert Julius Marley: "Du mouvement dans les fonctions de la vie", str. 22. Citirano prema Anson Rabinbach: *The Human Motor*, University of California Press, 1992, str. 31. Ta Marceyjeva kretna malo je nepravilna, posebno ako uzemimo u dozir da je u pravu pokret, odnosno promatranje tijela sa stajališta pokreta otvorilo vrata fiziologiji, medicinskoj znanosti i utjecalo na predočbu tijela u prvotjelitelju. S Harveyjevim oblikom krivog optoka upozovao nas Canguelien, pokret postaje taj koji opalano u tijelu, koje je Harvey bio anemom, a tijelo nije vido obično, već pokretne. Čovjek 17. stoljeća dakle ne vidi mislice, već njihovo grčenje i njihovo djelovanje. Predmet fiziologije je pokret. Pokret je dakle uvijek unutarnje tijelo, samo što u 19. stoljeće sadje govorimo o kinetoziji koja radišao kauzalno kretanje i u skladu je sa specifičnom pokretnošću miotona, njihovim beskonačnim poravljavanjem, krženjem i multiplicitarnim i asinkernim indanjem. 13. Pri grafičkoj opci kretanja tijela mnogo je stariji i pripada Niccolu Oresmu, biskupu u Laioeu. U 14. stoljeća biskup je napisao spis o intencijama i kojim promjenom napora i intencijeta tijela pokazuje jednostavnim slikom koja nas podučava na poiziranje i spajanje cijevi organa. Oresme pokazuje dobiti svid u prirodu brzine i pospejavanja, a to demonstira grafičkim načinom pisanja. O tome pise i: Siegfried Giedion: *Mechanisation Takes Command*, Oxford University Press, New York 1966. 14. Elionie Julius Marley: "Du mouvement dans les fonctions de la vie. Leçons faites au Collège de France", Paris 1888. Citirano po: Anson Rabinbach: *The Human Motor*, University of California Press, 1992, str. 96. 15. Marley i Bergson zajedno su studijali na Collège de France i 1902. godine, godinu dana prije nego je Bergson imao svoju znamenitu predavanje o vremenosti svijeta, sudjelovali se u grupi koja je istraživala perspektivne pojave. Karakteristične duše su reprezentirane pojavama i beskonačne promjene, na porzje duševno stanje identično samo sa sobom, ali svaki trenutak donosi nešto novo, trajanje je dakle neprekidno stvaranje novoga. Prava je raznost za Bergsona tako neprekidni tok razvijanja energije, stalna aktivnost, opstajanje, kreativna revolucija i život. 16. Marley je jedan od začetnika filma, slične pokrete s kinofotografijom izvodi i engloamerički fotograf Fawcett Maybridge koji objavljuje knjige *The Horse in Motion* i *Attitudes of Animals in Motion*, kojima je Marley bio jako oduševljen. No, Maybridge fotografirao međusobno odnosa selovence, dok Marley bih dosta pokazati tok kretanja. 17. E. J. Marley: "La station Physiologique de Paris", str. 227. Citirano po: ibid., str. 104. 18. Rabinbach Marceja obrađuje kao

je i prije pisanju figura koja nam može otkriti kako su kulturna i društvena modernost povezali i kako je nastup tradicionalne načine perspektive povezan s dubokim epistemološkim izmjenom koja se najprije pojavljuje unutar graničnih znanosti. Ta modernost otkriva povezanost znanosti kasnog 19. stoljeća i umjetnosti koja je bila u istraživanju modernista mnogo puta preovladala, jer je u mnogo znanstvenika otkrila slično na jednu od karakteristika modernističkih tendencija – opor. ¹⁹ Izuzetno zanimljivo je podsjetiti na: kako je koncept novog pristupa istraživanju suvremenog planeta povezan s pojmom energije i električnog i magnetskog načina kretnosti, kako se u suvremenici koncepti prirode tijela koje je vezano za politički projekt, hrišćanski pokret, naselebanje slika suvremene ljudske realnosti. Susan Bando istražuje tu povezanost između ženskoga tijela i suvremene industrijalizacije i utvrdila je da produkt tog odnosa "the body of unbearable weight". V. Susan Bando, *Unbearable Weight: Feminism, Western Culture and the Body*, University of California Press, 1990. ²⁰ Elser's letter to Eleanor Hinkley, January 3rd 1915, in: *The Letters of T. S. Eliot*, vol. I 1898 – 1922, ed. Valerie Eliot, Faber, London, 1988, p. 77. ²¹ Elizabeth Groos: *Volatile Bodies*, Indiana University Press, Bloomington, Indianapolis 1984. ²² I am hereby referring to the first law of thermodynamics, which was soon followed by the second one – or the law of entropy (Ulrich Claussing, 1868). The second law of thermodynamics could superficially be denoted as the law of energy loss. Both Michel Serres and Anson Rabinbach deal with the emergence of the second law, which married the compressible optimism and brought about the fear of "the thermal death of the universe"; it also influenced writers, e.g. Oswald Spengler and Friedrich Nietzsche. Similarly, Serres attempts to reveal the consequences the shock of the second law had upon the world, resulting in the world we live in. ²³ Thomas S. Kuhn: *Essential Tension, Selected Studies in Scientific Tradition and Change*, Chicago 1977, pp. 66-104. ²⁴ Anson Rabinbach: *The Human Motor*, University of California Press, 1992, p. 46. In German intellectual tradition, the notion of force (or Kraft) can be found as early as in Jakob Bohme, Fichte, Herder and Hegel. In the 19th century, it began to be widely employed as an immanent idea of all natural phenomena: nature thus begins to manifest itself as a unity, a force undergoing constant renewal. Such interpretation was primarily influenced by romantic Naturphilosophie and its notions such as vital substance, unpredictable flow etc. ²⁵ Homoenergetica is also dealt with by Lacan. It is not that energy would not always have existed; according to Lacan, people did not notice that there was a balance between the price of their food and their working results. "There was no energy calculation in times of slavery. Man has to have machines to observe that they need to be fed. More even – that they should be educated. And why? Because they will wear out. Indeed, so would slaves, but that really wasn't an issue, one considered it natural that they would change and cook out." In: Jacques Lacan: *Le séminaire livre XVII: L'écriture de la psychanalyse*, Paris 1990, p. 106. Quoted from: Bernhard Siegert: "Carrozschachinen, Zur Genese von Umkehrbahnen und Wiederholung als Maschinenschreibweise", in: *Wunschschmaschine Weltentwurf*, Springer Verlag, Vienna, 1996. ²⁶ M. A. Heron, quoted from Anson Rabinbach: *The Human Motor*, University of California Press, 1992, p. 83. ²⁷ Fatigue is the bodily equivalent of the second law of thermodynamics – that of energy loss. It does not come as a surprise that, in the late 19th century, the world was virtually obsessed with fatigue, studying its impacts upon schoolchildren and students. A number of pedagogical and movement reforms sprung from the attempt to abolish the consequences of fatigue. A number of eminent works of that time dealt with this problem, influencing modern psychology and the discoveries of modern psychological illnesses – neuroasthenia, anorexia, mental fatigue. Angelo Mosso, the author of *La Fatiga* (1891), even invented a device measuring fatigue – approaching the problem as an objective phenomenon with the same laws as those of energy. At the beginning of the 20th century, Wehrhard invented the first fatigue-antidote – antoxin. Studying a classroom with it in 1909, before an examination of math students, he reported that the results were outstanding. It would, of course, be very interesting to stray in what way the fatigue concept of that time differs from that of the Chronic Fatigue Syndrome (CFS), and which concepts could be helpful in dealing with similar symptoms in the present day. ²⁸ Anson Rabinbach: *The Human Motor*, University of California Press, 1992, p. 52. ²⁹ The popularity of man's body as a machine is also demonstrated by Alan Hyde. His book *Studies of Law* deals with body metaphors and their influence upon legal practice. The metaphor of the body as a machine actually dominated American legal practice till 1912. At the beginning of the 20th century, workers' rights, compensation etc., were not presented in legal cases based upon abstract principles of liberty or rights; the first cases won by workers were based on the working body as a machine. People could win in court with their bodies considered passive objects, like machinery. This metaphor later gave rise to "abstract" workers' rights, fatigue, exhaustion, work injury etc. In: Alan Hyde: *Bodies of Law*, Princeton University Press, New Jersey 1997. ³⁰ The success of Marey's sphygmograph was connected with a tragic coincidence. Presenting his device at the court of Napoleon III, Marey discovered irregularities in a emperor's pulse. The man died a few days later in his sleep, which partly contributed to Marey's fame in royal and political circles. E.J. Marey is also the inventor of graphic description as a diagnostic tool in medicine. To an important contribution to the evolution of ~~the~~ cinematography was already that of Marey, enlightenment medicine; their instruments, however, were devised a different view upon the body. Enlightenment studies were focused upon the relation between bodily and psychic substances – the phenomenon of an invisible soul which could be read or detected by those entitled. Governing the human body were animalic vapour, mystic spirits, unpredictable gases, electric pneuma, currents of animal magnetism which could determine the functioning of the body and soul, or result from the universal soul – a concept which, due to Mesmer, was widely popular among the aristocracy of the late 18th century. Medical instruments of the 19th century, however, graphically presented individual bodies (or persons), physical and life lines of their functioning, expectation and efficiency, as well as their rhythmic pulsation in relation to space and time. ³¹ Lucio Mohely Nagy, quoted from Christine Bayer: *Cyberfides, Visual Perception in the Age of the Electronic Communication*, Princeton Architectural Press, 1994, p. 96. ³² Robert Julius Marey: "Du mouvement dans les fonctions de la vie", p. 22. Quoted from: Anson Rabinbach: *The Human Motor*, University of California Press, 1992, p. 91. Marey's statement seems rather unjust, especially if one considers the fact that it was movement – or the movement perspective – that opened the door to physiology and medical science, and influenced bodily images of the enlightenment. As Canguilhem states, with Harvey's discovery of blood circulation, it was the movement that became the subject of physiological studies. Although an anatomist, Harvey did not see the body's form, but its movement. The man of the 17th century did not see the muscle, but its contraction – in other words, its effects. Movement has thus always been implemented in the body, except that, in the 19th century, theorists viewed it as a kinetics which transgressed causal movement – similarly to the specific mobility of the engine and its endless repetition, circulation, and the multiplied rhythm and system engineering. ³³ The first graphic description of the body's movement is of a much earlier date, produced by Niccolò Olsone, bishop of Lileux. In the 14th century, he wrote a tract *On Intensities*, the variations of the body's exertions and intensity are shown in a simple picture which reminds of the elevation and lowering of organs/pipes. Olsone attempted to gain insight into the nature of speed and acceleration, demonstrating them by means of graphic writing. Also dealt with in: Siegfried Giedion: *Mechanization Takes Command*, Oxford University Press, New York 1965. ³⁴ Robert Julius Marey: "Du mouvement dans les fonctions de la vie: Les légions faites au Collège de France", Paris 1868. Quoted from: Anson Rabinbach: *The Human Motor*, University of California Press, 1992, p. 90. ³⁵ Marey and Bégouin studied together at the Collège de France; in 1902, a year before Bégouin produced his eminent lectures on the consequences of time, the two worked together in a group that explored parapsychological phenomena. Dunne is characterised by endless changing. A mental state can thus not be identified with itself, with every moment bringing something new. Duration is thus an endless creation of new things. According to Bégouin, reality is as endless current, absolute energy, permanent activity, creative evolution, and life. ³⁶ Marey is also a film beginner. Similar experiments with chronophotography were carried out by the American photographer Eadweard Muybridge; Marey was fascinated by Muybridge's books *The Horse in Motion* and *Attitudes of Animals in Motion*. Muybridge, however, was bent on photographing separate sequences, and Marey on the flow of movement. ³⁷ E. J. Marey: "La station Physiologique de Paris", p. 227. Quoted from: *ibid.*, p. 104. ³⁸ Rabinbach presents Marey as a historical figure unjustly overlooked; he was capable of shedding light upon the connection between cultural and social realities, and upon the fact that the downfall of traditional perception resulted in a deep epistemological crisis first evident in natural sciences. He enables us to discover a connection between the science and art of the 19th century – one that the explorations of modernity have often overlooked, as they were limited to the most evident feature of modernist propositions – that of rebellion. ³⁹ It is very interesting to study the way the concept of the natural body in contemporary dance is connected with the notions of energy and electricity and their ways of movement, and how the contemporary concept of the natural body connected with the political project of the feminist movement, is gradually attuned by the imagery of contemporary light-weight machinery. Dealing with the connection of the female body and modern industrialisation, Susan Bando states that the product of this relation is "the body of unbearable weight". In: Susan Bando: *Unbearable Weight, Feminism, Western Culture and the Body*, University of California Press, 1990. ⁴⁰ Elser's letter to Eleanor Hinkley, January 3rd 1915, in: *The Letters of T. S. Eliot*, vol. I 1898 – 1922, ed. Valerie Eliot, Faber, London, 1988, p. 77. ⁴¹ Elizabeth Groos: *Volatile Bodies*, Indiana University Press, Bloomington, Indianapolis 1984.

brainscore	brainscore
pisr: uróš korenčan	by: uróš korenčan
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1 Devedesete se čine siromašnim jer su nas osamdesete u brzom tempu i maniri "never enough" razmazile. 2 U primjeru veće proizvodnje sličnih posrednika, ako bi došli u situaciju kad gledatelj istovrijedno posađe na poligon, naravno da se pitamo zašto bi morali u kazalište kad to možemo činiti od bilo kuda, npr. s dodatnim eye-track naočalama sa zaslonima u 3D tehnologiji. 3 Overturnment/Nuclear Body, Davide Grassi; premijera Lepota Ekstremu II, ožujak 1999. projekt jednog od autora Brainscorea najavljuje "osobne avatare" - skeniranje tijela i vizualizaciju skupljenih podataka u digitalnom entitetu koji je nova "samostalna" cjelina u virtualnoj okolini, napunjena svim bio-osobinama umjetnika; više u "Estetsko telo" - Maska, jesen 1999. 4 Hitroet osvoboditve, Paul Virilio, Zbirka Kode, ŠOU Ljubljana, 1996., str.119. 5 Cyborgs, Agents, and Transhumanists, Barbara Becker, Leonardo Special Issue - Eight New York Digital Salon, 2000, str.364. ★ 1 The nineties seem poor because the eighties had spoiled us with their fast rhythm "never enough" manner. 2 In an example of larger production of similar mediators, in case we come into a situation when a viewer reaches into the polygon on an equal footing, we are naturally asking why go to the theater when we could do that from anywhere, e.g. with additional eye-track glasses with a screen in 3D technology. 3 Overturnment/Nuclear Body, Davide Grassi; premiere of Lepota Ekstremu II, March 1999, a project of one of the authors of Brainscore announces "personal avatars" - scanning the body and visualization of the compiled data in digital entity that is a new "Independent" whole in virtual surroundings, filled with all bio-characteristics of the artist; more in "Estetsko telo" - Maska, autumn 1999. 4 Hitroet osvoboditve, Paul Virilio, Collection Kode, ŠOU Ljubljana, 1996, p.119. 5 Cyborgs, Agents, and Transhumanists, Barbara Becker, Leonardo Special Issue - Eight New York Digital Salon, 2000, p. 364.

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Development, management

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Technology (a)

Kajani posreduje aktualizacije "Svetlo umjetnost" nakon objave elementarnih tehnika i pruža im u svojim radovima široko poznavanje u stvaranju "savršenih umjetnika", obnavlja i aktualizira i radovi umjetničkih posrednika i samostalnih umjetnika. I to je brzo radila pošto obrade koje sadržavaju djevo umjetnice, freske i zlatne slike u svojim radovima. Dvojica umjetnika koja su se bavila i razvoju svih tehnika, i koje je umjetnici umjetnici i umjetnici.

Decorated slide and outline provided below.

I između operativne i projekcijske koja traju iz jakega vremena samo malo je i tehnološke. Operativni su kratki (kao kod broda mineralni), projekcijski predviđaju se godinama i decenijama i sačinjavaju više studija. Razumije se da su i projekcijske i operativne komunikacije. Operativne komunikacije postoje svugdje, ali samo za kratkotrajnu komunikaciju. Projektijske komunikacije postoje samo za dugotrajnu komunikaciju. Tako je između projekcijske i operativne komunikacije.

[illegible]

Cost of ownership:

First there is a field of social engagement in art; in the first half of the nineteenth century it is precisely here, the emerging people are seeking their dignification. But at least it has seemed hard the situation we are witnessing the revival of avant-garde methods of reaching (and disturbing) art into social forces which is almost totally by intentionality rather than chance. The second way of relating art and its social issues playing on weight loss is a situation. This second way of relating art and its social issues playing on weight loss again, is a direct approach - identification of art with culture itself. First of all the letter puts the question to art economists and Museumists about the aims, the manner of perception and the new status of contemporary art. New multimedia forms of creating and staging are clearly connected with new media technologies, they are even developing them, they keep radicalizing genre divisions, changing the ways of art consuming and creating new perception manners, and through that new forms of communication and socialization as well. By engaging in the sphere of technological development they indicate the basic evolution, hence about societal strategies. The strategy of the artist.

The observed

[illegible]

*See also the author's book, *How to Write a Novel*, published by the same publisher.

The efforts for a renewed attribution of "body art" necessarily comprise the current use of technology solving the question of the destiny of our physical existence at the limit of "biological interchanges", i.e. of the coexistence with our technological prostheses and substitutes. And this is the third important field of exploration which comprises the framework of a momentary fascination and that is why it remains in the centre even today.

The answer of the future must certainly be looked for within the development of new techniques. The most of communication art is chosen in that direction.

transfers within the family of a large residential complex.

Between the operators and the physician standing towards it from the control there is plenty of technology. The operators are creators like the masters of puppetry, the true protagonists of the performance are "avatars" - digital puppets in the world or virtual surroundings. "HoloSpace" is a system of non-corporeal communication. Operators communicate through the system, all avatars of each operator are equal, supported by a three computer designed for that purpose, similar to those of the operator. The fusion of the operators into the medical field means as of today are performance, students in

Plasma levels

[illegible][illegible][illegible]

The current 4.

If the knee-action readily produces the flexing of the body we can again ask the question about the contribution and the orientation of new flexion in the sphere of the knee-action. The answer is that the knee-action is not a simple, unproblematic, and unproblematic problem. We should in each particular example separately analyze the question about whether the body thrusts in the anatomical angle and a center of a certain article. It must be admitted that a lot has changed by including the osteological angle into the process of artistic creation and that of its presentation. The knee itself by its means enables greater free movement of the body of bones (primarily) and the muscle of the body (the neck). Although the muscular thrust of such a "muscular" creation is questionable rather dubious. There are bold and

artificially narrow, in that standard physicists understand rather different things from the casual sciences, then, needing a new way for transcending their materialist (Hegelian and neo-Hegelian) "cosmology" with the world through technology or through the sciences. We are trying to avoid cutting the resistance of its last (partial) maintenance⁵, inasmuch as the politicians of manipulating the world through the education have increased the power of the subject. Yet, in the virtual world we are not avoiding only the possibility of the material world, we are also avoiding our own physicality. At this is bringing important social consequences, though this idea are limited to movements on the perspective level: individual or feeling and the so-called external physical influence enables better the responsibility for internal feelings, communication and conversation on the Internet for the "objects of different order". The physical body is important on the part of the conduct in the process of social creation, we should hardly say they are not operational actions or energetic interventions that we witness when actors are standing in front of us in their corporeal form. In case of the Rousseau system technology only partially defines the intervention of the performer, the "transcendence" system requiring from every human to take a further before the performance and only the breaking of a certain frequency limit moves the actions in the complete, so it is immediately clear when the participation of a performer's activity may be, if in the context of classical master design it is controversial and loose notion, in our case it is limited and precisely measured at the time. However one can say that introducing a mediator between the actor and the receiver means loss of some "elementary energetic values". In the receiver's side there is a naive in the opposite direction, because the contemporary technological are directed toward a better, more convincing and more complete production of perceivable effects.

They attack our senses in all possible ways and try to fill us up with all sorts of convincing ideas about their own tangibility (without tangibility). It has to be determined that the subject, based from the influence of others, has been trapped by a different sort of dependence, the dependence of "belongings." The fragments themselves are more arguments than the fragments mean. Our communicational problems are moving from the area into the area, but not out of it. They keep on mobile and apocalyptic—they are mobile, even into our clothes and the next place might already be an integral use as to convert me directly with the translation of Taylor's clock market while I am busy with my morning jogging.

From Aristotle's time onwards it has been a valid truth that man is an ontologist on the way of understanding an idea, in non-natural knowledge a VR database becomes a narrow choice (non-natural) of the surroundings of individuals. The technology developing for some examples are showing a limited choice of models with "nature" applications, thus limiting the chances of using new technologies. At this point art is significantly influencing. Relevance is not offering us the most comfortable surroundings, the surroundings "existing" as the time we're in is evident in a Spartan way, but it is beneficial as it is not final, it is offering consideration and problem solving, instead of giving one more considered and finished application.







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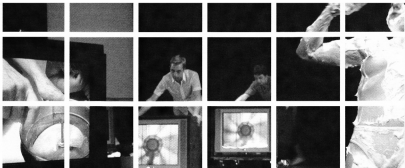
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1 - 3 Krava Licario Sveta Opplano / Cow Licario Sacred Opplano, rež. / dir. Alexey Taran, kas. / short, Aleksandra Janova, Pjovdan Devlekhovil, Nikolina Bujas, Jelena Vukmi
4 - 6 "50%" ref. / dir. Nataša Lutetić





u postavljanju, odjelotvorstvu. Obu-
čavanje i nacrtanje tijela u neposred-
nom u procesu postavljanja svjetla-
nja i zvučnog, kako u skladnim
slojevima, tako i u novim slojevima
postavljanja. Između je raznovid-
ni primjer tehnološkog završetka (Watan,
312), shvaćanja li tehnike snimke
kako je definira Kristofel, kao
"pogrešan" tehnološki završetak
svjetlosnog u svim dimenzijama
"Ustredno, 130 u tom radu ka-
že da se uvijek radi i o tehnici kao
samovoljstvu. Mišljenje energije
je i tehnika u teatru zapravo je ni-
šta. Preklopivanje je u psihologi-
zacijskim mišljenjima, "svuci-pu-
loših" mišlja između zamisljivog
stvarnog i imaginarnog odgovora"
(Watan, 37) na tehnike problem
kontrola u cilju da vladati "anga-
žira i da da izvrsit energiji"
(Watan, 37) i ovaj je rad kompo-
zički, a ne organizacijski, jer
kombinira psihofizičko upotrebu
imaginacije radi svijetla i
kretanja i uoc spajanjem kompozici-
ja tijela u balansiraju
i opozicijama. Pri tim energiji i
tehnika nisu u opoziciji. Prije se
može reći da je riječ o strategiji
odboranja. Kao rezultat u stalnom
postavljanju, tehnika i energija
suprotstavlja u multimedijalnoj. Mišlju
se doduše ne može svesti na samo
jedno ili samo drugo jer se mogu
artikulirati samo u međusobnom
razumu, u degradaciji. Zato je i
improvizacija, u kojoj govori Deleuze
u svojim spisima, važan segment
ovog medijalnog. Dva elementa
na važnost koja Barba pridaje
tehnici i tehnološkom, impro-
vizaciju i ovaj sagledava u po-
zičnom svijetu, kao misao
"Misljenjima koje nastaje likom
samo izvedbe likova partitura."
(Barba 1995, 72) Misao
"Misljenjima, energije tehnika tek
u improvizaciji postaju pod pri-
-

matom, misao postaje ekspresija,
a ekspresija misao. "Takav pokret
u nije misao i, zatim, tek kad
je postane mišljenja, izražava.
Naposljetku, sama improvizacija je
ritmičnom misao izraza i izraz
misli. Misao je ovdje izražava
radikalno ekscitirano, estetski i
iznad svega ritmično." (Watan,
312) Pitamo se onda gdje je
nestalo ono što kaže izvedba igra.
Ovo je stalno prisutno upravo u
postavljanju, a u malim formalizaci-
ju postat će u nakupljanju izraza
likom ili strukturalno. "Nakupljanje
lika u improvizacijom postavljanju
likašci je fenomen koji u svojim
oblikima teatru. Zamisljimo je da se
podrži improvizacija jedna s
kolajinama izvata u svoj umir-
niti koji polazi od ideje slobode
-svetovnog plesa. To, strukturalno
improvizacija eksitirano je
primjer mišljenja u improvizaciji,
slijedstvenosti je u proizvodnji.
Primjerice, strukturalno im-
provizacija plesničarke u predstavi
Kana Liana Zenta
Opisno vensost nekog kompara-
ta Alanya Tazana igraju dvostuko
igra energije kao potencijal dana i
aktualizacija. Tehnički visoki sta-
viti pri plesu kompozicije tehnolo-
ški deju predstava - asocijativno
prijetnje primirje iz filozofskog
predstava koji tehnološki pokazu
naučarski radica u zatvorenoj
hali. Izvedbeni materijal naglo se
počinje u direktni kontakt s refre-
nencama u literaturi, ali pokazuje iz
odličnog prostora prelaštena je,
kafekicki, u same tijela. Misao u
pokazu zatvorena je u imaginar-
nom prostoru tijela. Tijelo subjekta
kao u plesu a tijelo kao objekt.
Imaginacija nije jako izmisljena kao
idealno tijelo, ne u smislu auto-
matizma, nego u smislu di-
stencije idealnog modela prostor je
sukoba interesa - interesa za izve-

dnosti i interesa misli. Dramaturške
strategije predstave se se u
strategije prijetnje i kleta, ali i
afekcija. Strukturalno svjetlo
izvodi se u različitim varijacijama
naučarski, primjerice, izdvo-
no, kompozicije. Samo varijacije
proizvode i različite aktualizacije,
različite ekspresije, svjetlo izve-
dnosti. Plesni i predstavi nije im-
provizator-autor. Naglo autorsko
svjetlo je u knjižici idealne pred-
stave. Ovdje je plesni stvarni
revizorizator afekcija.
Misljenja idealne izvedbe ta je koja
afekcija izvodi. Izvodi se u razno-
viti predstavi nego je osuđen na
nju. Svakom od njegov korakom,
svakom njegov odličkom za
svjetlo sekundno predstava liku
na dijelu izvedbe svjetla
izvodi koji u idealnom svjetlu
proizvode idealnu energiju, idealnu
misao i idealna završetka. Kako je
ideal nedostizan, tako nema ni
identiteta među izvedbama, što
opet čini da je u improvizaciji.
Tako improvizacija postaje sepsno
izvedbeno je u odnosu na izvedbu
idealno izvedbe, pogotovo zbog činje-
nice da je predstava i teoreti-
zator zahtjeva. Iste stvari su
odličnog "energetskog pra-
stavljanja".
Zamisljiv tehnološko-improvizacijski
obrat ovdje je i u predstavi 50%
Natalie Lufelid. Sam naslov upu-
ćuje na "intencional" izvedbu.
U predstavi nema "energetskih pra-
stavljanja", doprilo, sve je pro-
jektivno, čak i sama misao predstave.
U predstavi su izvedbi redom
formalne odličnosti i glazni, ali
intencional u predstavi jest stvar-
no najna u samopredstavi ek-
spresivnog potencijala. Zamisljivo
je "povratka događaja se u takvoj
strukturi koja radi u izrazu prisutno-
sti izvedba. Inicijativna na po-
stavljanju stupnja prisutnosti zapravo

izvodi od eskalacije tehnike izve-
dnosti. Prisutnost se ovdje proizvodi
i isamostalno izvedba se se
opoziciji, tako da se može go-
voriti i o postici prisutnosti ili
tehnici performansa. Prisutnost je
ovdje izlaganje stvari u stvari, u
njene prirode, u njene autorske
u stvari stvarnosti, u stvari izvedbi.
Taj izostaj se i dalje događa u
postava tijela. Tijelo se ne odvaja,
nego se u njemu događa nova
opozicija. U tijelu se umjetlja
neko mogao tijelo, prijedati tijelo,
prijedati prostor. Kao što se bodat
opozicija autorske stvari, bit umir-
niti predstava tijela, koji "neki ne
ništa doći nedostizno međusobno
refrenica svih svojih taktika"
(Watan, 37) prisutnost izvedbe
je pokopano u tim svijetla, u svijet
se svijetlo "kao što je se se se se
invenija" (Watan) tako izvedba
događa i u dan, do koje je i in-
tencionalno postavljanje, stvarajući
izvedbu u dramaturški, perspekti-
va. Inicijativno izvedba tijela po-
staje odlično izvedbu i in-
tencionalno mišljenja u postavljanju
događa i subjektu pravo na izvedbu

na, mnoga što je čisto vrijeme ili
opozicija izvedbe. Vremena-
opozicija, mnoga što je čisto
"representacija" ne u smislu plesnog
kopiranja, jer nema ništa što bi
bilo kopirano, nego u smislu stav-
ljanja izvedbe, stvarljanja naprijed,
predstavljanja.
Tijelo se ne odvaja,
nego se u njemu događa nova
opozicija. U tijelu se umjetlja
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tencionalno mišljenja u postavljanju
događa i subjektu pravo na izvedbu



stvari nad izbijanjem, nad doga-
đajem. Međutim, subjekt je taj koji
odbi neće svijetli samo u situaci-
ji, dovodi kazi u nove crtica,
a novi red. Teatar može biti umir-
niti reprezentacija samo ukoliko je
"povratka tehnika govorena
presencijama prezenta Imagi-
nativno i vremeno, mnoga što se
sadržaj u prošlosti nije je izvedbu vremen-



The last total theoretician of the theatre, Bertolt Brecht, postulates in his essay on the art of poetry a law regulating the meaningfulness of a situation, conditions the pregnant moment, gives meaning to an event and closes off the unity of a scene in the space of performance. It is the law of energies and masses. When reading Brecht's work, we cannot



and of excitement, to be versatile in details yet harmonious and consistent overall, and to create a specific and visible system of declamation, which goes all the way in even another sense of the poet's medium - this is the work of a cold head, the work of deep reasoning, exquisite taste, arduous studies, long experience and exceptionally good memory." (Brecht, 92)



From this we can derive the two axes of the co-ordinate system of the performance, important for Brecht, thought and work. So, acting as the embodiment of thought and as the preliminary work on the acquisition of skill. The "what" and the "how," interest and energy.



Let us start at the end. Brecht's aim is the complete theory of the theatre, has dedicated considerable attention to the problem of energy. "The form energy, as used and construed by Brecht, seems inseparable in the analytic theory of the theatre, for energy means nothing and everything in the same time." (Mikhailov, 22) In his book *The Paper Circle*, however,



afford to overlook his turn from the telegraphic "what" to the performative "how" the performative "how" is not only a question of the structure of events in a theatre performance. Every performance is made up of multiple events thoroughly infusing the whole tissue of the "empty space" (Brecht). The question "how" is posed by Brecht on the level of

the actor's performance as well, to control to numerous preceding theories prescribing ways of sensory response to the stimuli of the play, Brecht engages in training the actor and improving his performance capacity. "For, to grasp a role in its totality, to distribute the light and the dark in it, the weak and the strong, to be equally good in moments of quiet

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the actor's performance as well, to control to numerous preceding theories prescribing ways of sensory response to the stimuli of the play, Brecht engages in training the actor and improving his performance capacity. "For, to grasp a role in its totality, to distribute the light and the dark in it, the weak and the strong, to be equally good in moments of quiet

and of excitement, to be versatile in details yet harmonious and consistent overall, and to create a specific and visible system of declamation, which goes all the way in even another sense of the poet's medium - this is the work of a cold head, the work of deep reasoning, exquisite taste, arduous studies, long experience and exceptionally good memory." (Brecht, 92)

From this we can derive the two axes of the co-ordinate system of the performance, important for Brecht, thought and work. So, acting as the embodiment of thought and as the preliminary work on the acquisition of skill. The "what" and the "how," interest and energy.

Let us start at the end. Brecht's aim is the complete theory of the theatre, has dedicated considerable attention to the problem of energy. "The form energy, as used and construed by Brecht, seems inseparable in the analytic theory of the theatre, for energy means nothing and everything in the same time." (Mikhailov, 22) In his book *The Paper Circle*, however,

afford to overlook his turn from the telegraphic "what" to the performative "how" the performative "how" is not only a question of the structure of events in a theatre performance. Every performance is made up of multiple events thoroughly infusing the whole tissue of the "empty space" (Brecht). The question "how" is posed by Brecht on the level of



Nevertheless, the difference can be found both in Mauss and in Barba's later interpretations. Mauss distinguishes a traditional effective action of body technique from the traditional effective symbolic action by virtue of the fact that the technical action is an action of "technical, physical or physical-technical nature" (Mauss, 200), which means that he understands the body as a tool, a technical means.

Grotowski will have emphasized that extra-daily techniques are, in fact, techniques of development, techniques of elaborating sociobiological phenomena. Grotowski thus removes the old fallacy that Barba's theory is a scientific one; he calls it pragmatic. Barba's pragmatic laws "are those which



tell us how to behave in order to reach particular states or particular results or particular necessary connections. They do not tell us that something works in a specific way; they tell us: you must believe in a certain way." (Grotowski, 230) Barba, therefore, does not see extra-daily techniques in the light of using the body as a tool, but in the light of the development of the body. His theory is thus much closer to theories of preparation than to analytical theories. What Barba takes from Mauss is the important component of accepting and mastering any technique-training. But Barba understands training differently than Mauss. For Barba, training means something like developing an attitude, rather close to Brechtian training.

The intersection of technique and ethics, of physical engagement and ideological taking of position from a performer (Barba, 118), the intersections of extra-daily behavior and social connectedness.

Barba's understanding of technique is thus closer to the understanding of technique in theater, thus bringing certain terms in theatre theory of preparation back to their source.

The process of actor's preparation and performance understood like this is a constant flow of becoming and coming about, during the action. Training and developing the body are in the ceaseless process of achieving beliefs and attitudes, about their own self and about the new styles of existence.



Performer is an elaborate example of the rhetorical self (Violen, 312), rhetoric here being understood, according to Aristotle's definition, as the "faculty of discovering the possible means of persuasion in reference to any subject whatsoever" (Rhetoric, I.3.1), the only difference being that this should include the techniques of self-persuasion as well.

Thinking energy and technique in the theatre is in fact a way of shifting the emphasis from the psychological thinking. The quasi-psychological connection between an imagined stimulus and the response it elicits (Watson, 57) to the technical problems of control in order for the performers to "engage and give expression to their energy" (Watson, 57) This



work is compositional rather than organizational for it combines the psycho-physical use of imagination in order to influence movement and the aforementioned composition of the body in balances and oppositions. Energy and technique are not opposites here. It is rather the strategies of contact. As it is a case of constant becoming, techniques and energy co-exist in

multiplicity. Their contact cannot be reduced to one or the other because they can only be articulated in mutual meeting, in the event. This makes improvisation, discussed by Gideard in his writings, an important segment of the interrelation. Regardless of the importance Barba gives to technique and technologies, improvisation is seen in a positive light;

As a thoughtless which appears during the performance of the physical score. Barba, 72 Thought action, technology become completely embodied only in improvisation, thought becomes expression, and expression thought. "Such a movement is not first thought and, then, only when it is completely thought, expressed. The contrary, the improvisation



itself is the simultaneous thought of expression and expression of thought. Thought here is thus rendered totally exterior, aesthetic, and, above all, rhetorical." (Violen, 312)

The question now is where has the what played by the performer gone. It is constantly present in the becoming, and with some formalisation it will become character or structure in the accumulation of expression.

The accumulation of character in improvisation: becoming is a classic phenomenon from the earlier forms of theatre, it is interesting that the problem of improvisation appears late precisely in the art starting from the idea of freedom - modern dance. The so-called structured improvisation





eternity, so one can talk of the poetics of presence or the technique of performance. Presence here means displaying things from the stage, from its nature, from its being arranged in the relations of reality, in pure speculation. This speculation continues further in the space of the body. Body is not studied, a new space takes place in it. A possible body is being in-

serted in the body, a transient body, a transient space. Just like the theatre takes place in the world, expanding within the space of the world, which "is never anything but an undefined natural reference of all its points" (Nancy). That which is buried in this world becomes present, "that which is outside-of-the-world" (Nancy) takes place in the world. This also leads to lies, to fiction or the mimetic calculation, putting this becoming in the dramaturgical perspective. The universally expressed bodies become doubled if we extrapolate the dramaturgical thinking into a separate space, if we grant the subject the authority over the becoming, over the event. It is the subject, however, who can put the becoming into the situation, taking the cause into a new stage,

a new order. The theatre can be an art of representation only as the "poetic technique" devoted to presenting the present (the negative of time, that which neither includes the past nor is ahead of time, that which is pure time or a space within Time - G.S.P.), that which we call "representation" not in the sense of repeated copying, for there is nothing to be copied, but in the sense of putting before, putting in front, re-presentation.

of the performance - the associative change takes from the library model thematizing the rebellion of female leitmotifs in the closed music works. The performative material is now here brought into direct contact with library references, the relation has been shifted, cathetically, from the diotic space into the body itself. The thought of rebellion is closed in the imaginary space of

the body. The subject's body does not even become the body as object. The imagined body conceivable as the ideal body, not in the sense of an automaton, but in the sense of Bataille's ideal model) is the site of conflicting interests - the performance interest and the mental interest. The dramaturgical strategies of the performance move into the strategies of potentiality, but also

here, the dancer is a musician, a revisitor of affections. The memory of ideal performance affects the performer. The performer does not start the performance but is condemned to it. In every new step, is every new decision about the next second of the performance, the performer's interest in the performance becomes apparent, producing - in the ideal case - ideal energy, ideal thought and ideal meanings. The ideal being unattainable, there is no identity of the performance, which in turn creates an impression of improvisation. Improvisation thus becomes a conscious sacrifice with respect to the conceivable ideal of the performance, especially given the fact that the performance is physically extremely demanding which creates

the impression of additional "energetic discharge." An interesting technical-improvisational turn can also be noticed in Natalia Duboc's 50%. The title itself refers to the "intensity" of performance. No "energetic discharge" here, everything is undisplayed, even the thought of the piece. The performers are at formally educated actors, but the per-

formance aims at creating an impression of the expansive potential being held back. An interesting paradox arises in such a structure aimed at the performer's pure presence. Insisting on the heightened degree of presence actually brings about the evocation of performance technique. Presence is obviously produced and the performer's UseR control becomes

interview:

stanko jurbekić, kompozitor:
improvizacija je nešto što se uči

92 stranice

interview:

stanko jurbekić, composer:
even improvisation is something to be learned

92 strana



U predstavi "Stade sunce..." napravio si zanimljivu transformaciju glazbe iz etnografske glazbe ili se baram doima da ona ima neku konkretnu etno zaleđu u glazbu za suvremenu plesnu predstavu? (ili jezik na neki način daje slobodniji i otvoreniji jezik plesa, doima se da se s, koreograf i plesač bili duboko povezani u samom razvoju materijala, kako je izgledao taj proces? ■ In the performance "The Sun Stopped..." you have made an interesting transformation of ethnographic source music (or at least there is an impression that it has some concrete background) into music for a modern dance show whose language, in some way, gives an anchor to the unanchored language of dance, it gives an impression that you, the choreographer, and the dancers were deeply connected in the very development of the material, what did the process look like?

Transformacija se u mojem radu uvijek kreće između jednog od dva čimbenika: bilo od nadiđenih formi, usavršavanjem kojih se otvara put artikulaciji energije određene kvalitete; ili od prepoznavanja energije čije nam je kvaliteta intuitivno bliska; ali koja usmjerenom u neki drugi formalni kontekst razotkriva mogućnost nove značenja. Međim da nas je vodila prije svega znatiželja do čega bismo "takvi mi; kakvima smo tada bili"; polazivši od etnosa u zvuku i pokretu mogli doći. Sjećam se da je, ne samo u produkcijskom smislu (liberiranje), već i kao plesač-koreograf sa svojim backgroundom u folklorom izrazu, ova znanstvena potekla Rado Pavlič, koreograf, postavljeni uspjeh u pitanje.

In my work the transformation always moves at least into one of the two following directions: either to the work on form, by sophistication that opens the way to the articulation of energy of a certain quality; or to the recognition of energy whose quality is intuitively close to us; but if directed into some other formal context it may disclose new meanings. I think that above all we were led by curiosity as to where "we, such as we were at the time" could get, starting from the ethnicity in sound and movement. I can still remember that not only in the productive sense (liberating) but also as dancer-choreographer with a solid background in folklore expression, this curiosity was stimulated by Rado Pavlič, choreographer, who actually initiated the question.

Etno glazba uvijek stoji u jedan referentni okvir koji ima svoje povijesne, arheološke ili pak dokumentarne konotacije, kakva je bila vaša perspektiva na tu građu? ■ Ethn. music always creates one referent frame that has its historical, archeological or else documentary connotations. What was your perspective onto that material?

Arheološko-dokumentarne konotacije vjerojatno su navedene pogotno govora, čim se autor-isti podružja kojima je dugo i neprikosnoveno čerpeo romantičarski svjetonazor: ipak, držim da bi takve konotacije ipak pružile više materijala, motive i nadahnuća nekom arheologu ili dokumentaristu, nego li kazališnom, plesnom, odnosno glazbenom autoru. Kako se ono definiše arheologija? Kao znanost o materijalnoj kulturi? Na koju se "građu" misli? Sjećam sam uklapanje ornamentike, a arheologija zna brinuti za se...

The archeological-documentary connotations are probably an unavoidable accompanying phenomenon: as soon as the author tackles an area where a romantic viewpoint was dominant for a long time. Yet, I believe that such connotations would offer more material, motivation and inspiration to an archeologist or a documentary expert, than to a theatrical, dance or music specialist. Anyway, how is archeology defined at all? As a science of material culture? What "material" is actually being thought about? I am more into removing the ornamental, and archeology can take care of itself.

Kakva je važnost imala folklornost same glazbe ili čak i pokreta u produkciji? ■ What was importance of the folklore style of the music itself, or even of the motion in the production?

Što se predložke za "Stade sunce" tiče, tvorimo me je ta glazba zanimala u onom obliku u kojem se očuvala u autorskom traganju za oblicima u kojima bi je još želio čuti. Pri tome me nije zanimalo npr. predanje da su se u travničkom kraju, iznad su ml u "Ladu" rekli, žene s tom pjesmom ("Stade sunce...") natpjevavale svaka sa svojeg brjega. Nije me sasvim sigurno zanimalo pokazati da u Hrvatskoj oto ima žena koje umiju pjevati glasno, zanimalo me kroz glazbu problematizirati odnos ljepote i tradicije.

As regards the paradigm of "The Sun Stopped...", I was interested in that music originally, in the form it was preserved and also in the author's search for the forms in which he wanted to hear it. At this point I was not interested in the folk tale told to me by the members "Ladu"; of an how in the Travnik region women used to sing that song ("The Sun Stopped...") one louder than the other, each one from her own hill. Obviously I was not interested in showing that there are women in Croatia who are able to sing loudly. What I wanted was to try, and through music, solve the problem of the relation between beauty and tradition.

Iz predstave se stječe dojam da potroje dijelovi u kojima su zadržani neki energetski tijekovi iz glazbe koji, iako je melodija dekonstruirana, bivaju preneseni u plesni materijal. Kako uopće možemo konstruirati pojam energije u glazbi, ima li on kakvu konkretnu vrijednost u ovom radu i koliko je određeno fizičko uokviranje, poput plesa, može materijalizirati ili osigurati joj dalju potrošnju? ■ Watching the performance one has the impression that there are sections where some energetic flows of music have been retained, although the melody has been deconstructed as transmitted into the dancing material. How can one construct the notion of energy in music, does it have any real value in your work and to what extent can physical anchorage, like dance, be materialized and secure its further free flow?

Čini mi se da je, ukoliko glazba ilustrira pokret (ili obratno), barem jednako od to dvoje suvlasno, a kako će postupak sazimanja i odbacivanja suvlasnog materijala doista biti otkriva se tek na pokušajima. Glazbeni materijal nazivao sam usporedno s redkom na pokretu, koji put korak napred, koji put korak nazad. U završnom prirozi predstave, na koji se vjerovatno pitanje i odnosi, zanimalo su me dvije stvari: prvo, mogućnost povezivanja jednog dubrovačkog motiva i jednog medijunskog u glazbeni tak koji bi imao sva formalna i energetska obilježja cirkularne glazbene teme. Drugo, iz dramaturgijski posuđenim postupcima ponavljanja i utrajevanja stvoriti veću formalnu cjelinu, koja nakon određenog stupnja rasta postupno izostavlja vlastiti tematski materijal i gubi pokretljivost, da bi se pri koncu provedbe svodila još samo na slobodu varijacije u boji zvuka. Sa stenošivim kazališnim imenom, ovaj me postupak zadržava; jer mi se činilo da takav melodijski ritam u nastajanju otvara plesnu mogućnost preuzimanja glazbene misli, odnosno artikuliranja i oslobađanja muzikalnosti pokreta u protuplojnom naporu glazbe, koja gubeći svoju eksplicitnost u svakom sljedećem trenutku iznervirava princip po princip vlastite tvorbe. Konstruiranje pojma energije u glazbi nisam se još lako. Energijama se u glazbi teško šaviti nego u njima govoriti. Možda mi je folklor baš zato trebao što mi se prihvaćanje energije tu nekako učinilo ready-made i neupitno. Do pojmovnog i djelatnog ovladavanja energijom u glazbi glazbenik dolazi, po mojem mišljenju, kroz iskustvo muziciranja, kroz dugogodišnju praksu solističkog i zajedničkog muziciranja, kroz iskustvo rješavanja glazbenih problema i ovladavanje pojedinih vještina (sviračkih, pjevačkih, ključačkih, pažomotorskih, emocionalnih, tjelesnih, analitičkih, skladateljskih, improvizatorskih...). Ništa manje nije važno spominjanje o tome kako vlastito iskustvo funkcionira u kontekstu snimke zvučenja. Ono glazbeniku daje potrebnu sigurnost u učinak njegove vlastite energije. Raspravljamo o stvarima koje su glazbeniku "neopjele" jame, a ipak mi se objektivni pojmovi i verbalni aparat koji pozajmljuje nekako čine "nedostavili situaciji". Tu se tako može otići u širinu, a na kraju ipak reći porokavajuće malo. Često se govori i među muzicima, a i u kazalištu, o "karakteru" neke glazbe, a većko je pitanje koliko otkrivi digest-kodovi nose u sebi stvarnu apstraktnu vrijednost. Glasbe bez energije nije glazba. Držim da je glazba ne samo apstraktna nego i reprezentativna i kao takva je već prototip i ne treba joj "uokviranje". Smatram da su dijalozi s plesom, odnosno operom i dramom izazovi nešto drugačije naravi.

It seems to me that, if music is illustrating movement for the other way round, at least one of the two is superficial, and I only while rehearsing, one can find out in what way the reducing and condensing of musical material will actually take place. I have developed the musical material at the same time with the work on motion, sometimes only a step in advance, sometimes one step later. In the final scene of the performance, the one your question is probably referring to, two points were my main interest: first, the possibility of connecting one Dubrovnik motive and a motive from Medjugorje into a musical arch that would possess all the formal and energetic features of a circular musical theme; secondly, by means of procedures borrowed from dramaturgy, by repeating and prolongation create a greater formal whole, which after a certain level of growth gradually leaves out its own thematic material and loses its mobility, so that towards the end of realization it would be reduced only to freedom of variation in the sound color. From the viewpoint of theatrical expression this procedure was challenging, as it seemed to me that such a melody rhythm while disappearing opens for the dancer a possibility of taking over the musical thought, that means articulation and liberation of the motion; musicality in its counter motion towards music that by losing its explicitness in every following moment deserts the principle of its own formation. I have not yet tackled the constructing of the energy notion in music. It is easier to deal with energies in music than to talk. Perhaps I was needing the folklore because the understanding of energy seemed to me somehow ready-made and unquestionable. In my opinion, a musician reaches the rational and active mastering of energy in music only through the experience of making music, through several years of practicing music either as a soloist or as a member of a group, through an experience of solving problems in music and mastering particular skills (of playing instruments, singing, listening to music, psycho-motoric, emotional, bodily skills, analytical, music composition, even improvisational skills...). The recognition of the fact that one's own experience functions in the context of team work is not in the least unimportant. It gives a musician the necessary insurance about the effect of his own energy. We are discussing matters that are "in some way" clear to a musician, still the impartial terms and the verbal apparatus I know, somehow seem to be "inadequate for the situation". Thus it is easy to widen the topic but finally say extremely little. Among musicians and in the theater one often talks about the "character" of a certain piece of music, and there still remains an important question to what extent these digest-codes carry in themselves the cognitive value. Music with no energy is no music. I think that music is not only abstract but also representative and as such already is a sort of free flow, and it does not need any "anchoring". I consider the dialogues with dancing, i.e. with the opera and drama to be challenges of a somewhat different nature.

Ovaj postupak gledanja na etno glazbu kao ready-made čini mi se zanimljivim. Ali hoće glazba, kao i predstava, ima neku vrstu rekonstruktivističkog pristupa, tako u glazbi tako i u pokretu. Što je zapravo mogao biti neki krajnji domat potrage u toj građi, u istraživačkom, ne samo u sintetičkom smislu? ■ This way of thinking about ethnic music as ready-made appears to me rather interesting. But your music, as well as the performance, contains a sort of reconstructing approach, both in music and in motion. What might have been the utmost aim of searching within this material in the exploratory, not only in the synthetic sense?

Il dekonstrukcionalističkom; rekonstrukcionalistički samo zato što su dopuštene upitne ili neefektivne kombinacije. Držim da nas nije vodio maksimalizam u smislu "sirenjenja krajnjem dometu" potrage u građi, već slijedjenja stvaralačke znatiželje baš u redu na stvarima koje se često smatra rečenima, poznatima, svedenima.

Zelo sam tako glazbom progovorio u kontekstu u kojem bilo zvuk, bilo pokret ne bi bio tiraniziran imperativom svrshodnosti. Isto me tako zanimalo što osjeća od glazbe temeljene na ready-madeu koji je povlaeno ili autorski odmaknut od opakuživanja socijalne svrhe ili njezine apološke, a ipak divi na rubu našeg emocionalnog pamćenja.

Or in a de-constructive sense; in a reconstruction sense

only because questionable and suggested combinations are allowed. I am sure we were not guided by maximalism in the sense of "longing for a final range" of search in the material, but of following the creative curiosity through the work with matters that are frequently considered as said, known, settled.

With the help of this music I wanted to speak in the context in which neither sound nor motion would be tyrannized by the imperative of purposefulness. I was also keen on finding out what remains of music based on the ready-made that is both historically and from the authorial point of view free from serving the social purpose or its apologetic; yet still lives on the verge of our emotional remembrance.

Mnogi će stručnjaci suprotstaviti tehniku energije, odnosno tehniku gledati kao sistematsko stvaranje zapleta energiji u koju njene transformacije kao što to turbine čini padu vode u hidrocentrali. Kako li postavljati tehniku spram što teklo obehvata energijskih impulsa i potencijalnosti? ■ Many specialists will be ready to oppose the technique to energy or look at technique as automatically producing impediment: to energy with the purpose of its transformation (in the way that turbines do to water falling in a power-plant). How do you see technique against hardly determinable energetic impulse and potentials?

Nisam baš upoznat s djelima stručnjaka koji argumentirano tehniku suprotstavljaju energiji, ali bih u takvom stavu mogao naslućiti izvjesnu kritiku građanske samodopadljivosti 70-ih godina, poznate po, među ostalim, zatvorenosti kulturnog i diskografskog establišmenta prema bilo čemu mladom i subverzivnom: "...prvo ti, mladiću deset godina izučavaju gitaru, pa kad si bude trideset, onda u miru odluči pjevati o problemima dvadesetogodišnjaka..." I onda su došli punk i novi val i neki svoje. Mala rock&roll digresija. Uostalom, i rock (ako ga je kad upotre bilo) smatram u nekom svojem bitnom značenju folklorom. Sličan se slučaj ponovio s antitezom autorstva u techno i house zvuku 90-ih, bojim se da zalazimo u temu koja nadilazi svrhu i opseg ove diskusije. Tijelo umjetnika nosi u sebi bitan tehnički moment ("kako upotre?"), ali se nipošto ne da svesti na nj. Smatram bljedolanom nuždom odgovoran rad na tehnici - uostalom, npr. plesači moraju itakako posmatrati očišćene tehnike da vlastita oslobođena energija ne bi bila levom nezabljene povreda na radnom mjestu. Mislim da zapravo raskidanjemo pojam artikulacije (koji u sebi sadrži i "isto" i "kako"), a iz njega opet stoje pitanja akcije, refleksije i njihove međusobne koordinacije. Jednom mi je, dok smo prije deset godina na Akademiji dramske umjetnosti kratko surađivali, Milko Šperembek u jednom nadahnutom razgovoru ukazao na implicitnu neuhvatnost tehnike klasičnog balera koji njeguje takvu izrazajna sredstva da plesač, taman kad u ljudskom i umjetničkom smislu dosegne vrhunac osobne zrelosti, počine izlaziti iz fizičkog zenita neopirajući se tehnici. Taj je razgovor potaknuo mnoga pitanja od važnosti za moj daljnji rad. Mislim da puno veću važnost nego što se uobičajeno uviđa ima odnos prema tijelu kroz koji se dobrim dijelom pokušuje prešućeno u odnosu prema šovjeksu kao ojetni. Uvijek me, recimo, zanimalo zašto se eto, djecu u školama od malih nogu uči i navikava neukavim lockastim pokretima i zvukovima. Mislim da ta osobna "potencijalnost" vrlo rano biva u mladim ljud "načeta".

I am not well acquainted with works of specialists that oppose technique to energy with reason, but in such a standpoint I could anticipate certain criticism of cultural establishment, opposing anybody young or subversive..."(young men, first study the guitar for 10 years, and when you are 30 you can proceed to sing about the problems of those who are twenty..." And then came punk, and new wave, and they said what they had to say. A little rock&roll digression. Anyway, I think even of rock (if it ever did exist) as a sort of folklore in its essential meaning. A similar case was repeated with the antithesis to authorship in techno and house sound of the 90s, but I am afraid we are entering a topic that will surpass the purpose and the scope of this discussion. The body of an artist carries within itself an essential technical trait ("how at all?"), but behind it there are questions of action, reflection and their mutual coordination. On one occasion while we were working together for a while at the Academy, during an inspired conversation, Milko Šperembek pointed out the implicit inhumanity of the classical ballet technique, which is cherishing such expressive means: that a dancer, even if at the top of his human and artistic maturity, starts moving out of his physical zenith

as opposed to the technique. That conversation initiated many issues significant for my future activity. I think that relation to the body has a much greater importance than is usually realized; through it the relation to the human as a whole, which is generally not mentioned, is revealed to a great extent. I was always trying to find out why children in schools are from a very young age taught some queer cube-shaped motions and sounds. I feel that this personal "potentiality" is being breached of very young children very early.

Raditi li s izvođačima u improvizaciji i koji su nužni preduvjeti za dobru improvizaciju? ■ Do you work with your performers on improvisation and what are the necessary prerequisites for good improvisation?

Ovisi o mogućnosti o produkcijskim odnosima u procesu stvaranja. Budući da sam živim od tog posla i surađujem s glazbenicima i izvedbenim umjetnicima koji isto tako od svojeg posla žive, prihtajem na ovakav oblik suradnje onda kad produkciji tim ima sluha za ovakav prostor stvaralačke slobode i u stanju je odgovarajućom infrastrukturom osigurati uvjete za takav rad. Stjepanovost na umjetničkoj supstanci, bendokom je i teško prihvatljiva produkcijska praksa. Ako mi se omogući, volim izvrsno vrijeme podijeliti s glazbenicima u istraživanju širog glazbenog konteksta iz kojeg određena suradnja izvire. S plesalcima i glumcima potreba za istraživanjem oblika je već iz naravi kazališnog jezika koji spoje umjetničke izrazne i rodove koji "sami po sebi" ne bi bili spojuju bez stvaralačke volje da tog spoja bude. U tom spoju često naletaju znakovi i značenja a onu stranu predviđljivoga. Improvizacija je nešto što se učiti. Tamo uz ostalo sluša pokušaj, zar ne?

It all depends... first on the circumstances of the production in the creative process. Since I earn my living by means of this job and I collaborate with dancers and actors who also earn their living in that way, I agree to this sort of cooperation in case when the team has a feeling for such creative freedom and is willing to establish good working conditions with the help of infrastructure. Economizing within the artistic substance is a rather obstinate and hardly acceptable production practice. If I am enabled to do it I like to spend some time with the musicians in exploring the wider context out of which a certain collaboration arises. With the dancers and the actors there is an obvious need of exploration, because of the nature of theater language that connects artistic expressions and branches that "in themselves" would not be compatible without a creative wish to join them. In such joining frequently there are signs and meanings beyond all predictability. Even improvisation is something that has to be studied. Don't the rehearsals have that goal?

Što se za tebe mijenja kad nešto rečeno biva otpjevano ili odigrano? ■ What is changing for you after something has been sung or danced?

Prvo, moramo se možda pitati u kojoj je mjeri ona biblijska "U početku bijaše riječ..." danas održiva u kazalištu, pa i umjetnosti uopće. Osobno smatram, ne želeći podcijeniti vlast koju riječ ima nad mišlju i nad tijelom, da danas umjetnost kojoj u početku stoji riječ, a nije književnost, ima jako male šanse... Čak i izgovaranje i zapisivanje istog teksta smatram posve različitim stvaralačkim činovima, nitij jednom od kojih u lektoru na mora stajati riječ. O sviranju ili plesanju da i ne govorim.

First we should probably inquire to what extent the biblical saying "In the beginning was the word..." can hold true in the theater, and in art generally? Not wishing to underestimate the government that has a right to interfere with mind and body, I personally think that nowadays art, where in the beginning there is word, and is not literature, has very little chance... Even the pronouncing and putting down the same text are two completely different creative acts, none of them need to have a word in their beginning. Not to mention playing music or dancing.

Da li rad s različitim umjetnicima presudno utječe na tvoj stil i da li si kao kompozitor imao osjećaj da je svaka predstava potpuno drugačiji posao? ■ Does the work with various artists significantly influence your style and do you as a composer have a feeling that each performance is a completely different act?

Siklon sam kritički i samokritički korištenje mnogih oblika "osobnog stila" prvo potražiti u utjecaju autorovih loših navika. Puno me više od usavršavanja vlastitih loših navika sada zanima ljudska situacija autora glazbe i suradnika u kojoj se svaki put iznova nadem-a ta opet nije nikad ista. Nekako ne bi trebalo zaboraviti pitati se "Tko to piše dok ja pišem?".

I am always ready to search, in a self-critical way, for the qualities of my "personal style", first in the author's bad habits. Much more than changing my own bad habits I am now interested in the human situation of a music author and other collaborators among which I find myself again and again, and the situation is never the same. One should not forget to ask himself "Who is writing while I am writing?".

Postoji li dugo razdoblje u povijesti plesa kad je glazba presudno utjecala na plesni jezik. Događa li se nešto obrnuto, može li ples utjecati na glazbu? ■ There is a long period in the history of dance when the music was essentially influencing the dancing style. Is there anything like the reverse process going on? Can dance influence

O tome sigurno više zna netko tko se sustavno bavi plesom.

Koliko je to razdoblje doista dugo trajalo, te je li umjetnička glazba utjecala na plesni jezik ili joj je naprosto bila prepuštena arbitraža u odlikovanju plesne pismenosti, teško je odgovoriti. Ako se misli na balet i njegov korijeni u operi, nad kojom je pak glazba još u vrijeme baroka preuzela vlast, stvari su se odvijale donekle logičnim, mada po plesnu umjetnost ne posve blagovremenim tijekom. U drugoj polovici 20. stoljeća umjetnički ples sagledava svoju snagu u oslobađanju od koreografije na usprjedinjenu glazbenu formu. Time se ponovno uspostavlja otvoreni dijalog između dva jezika gdje su sve linije, ali i obrati, mogli.

Someone systematically dealing with dance would certainly know much more about it. It is not easy to say how long that period really lasted, and whether music was influencing the dancing expression or whether it was just left to form the art of dancing in an arbitrary way. When referring to ballet and its roots in opera, opera was governed by music since the baroque times, things seem to go on in logical way, although they are not necessarily beneficial to the art of dancing. This reestablishes the open dialogue between the two forms of expression, consequently all chances and turnings are to be imagined.

Kako po tebi izgleda idealna komunikacija o glazbi i pokretu s koreografom i plesačima. O čemu bi se u tom slučaju razgovaralo? ■ In what way do you look at an ideal communication about music and motion with the choreographer and the dancers. What would in that case be the topic?

Te bih i sam želio znati. Puno se razmišlja o nekim idealima, knjižicama od zdravih pretpostavki do zdravih rezultata. Pritom se po mojoj mišljenju nedovoljno pažnju posvećuje vrednovanju samog procesa rada koji stoji na putu od umjetničke teze do umjetničkog rezultata i naravno daniel temeljna iskustva i spoznaje o vlastitu radu i močovitnom smislu toga rada. Da parafraziram Tadeusa Kantora? Sve svoje vrijeme u kazalištu otkrivao sam stvari za koje nisam ranije znao.

This is the thing I would personally like to know. Some details are being considered quite often, like shortcuts from sound suppositions to sound results. In my opinion an inadequate attention is given to the evaluation of the working process, that stands between the artistic thesis and the result of art directly conveying the basic experience and cognition about one's own work and probably also about its meaning. To paraphrase Tadeusz Kantor: During all the time spent in the theater I kept discovering things that I have never known before.

01

Nala razlija analitič primjene pojma "energija" u diskursu antropologije kazališta pokazala je da taj pojam ima značajke "univerzalnog" (holističkog, globalizirajuć...) označitelja: "It is evident [...] that 'energy' is a universal signifier of theatre discourse; it can be applied to all diverse basic principles of theatre - 'energy employed in space', 'energy employed in time', and 'physical energy'. In this kind of discourse, 'energy' means nothing and everything at the same time." Na tozu isključivali smisla na primjerima promišljenih ekspanziona kazališne antropologije, poput Eugénia Barbe, Tadeuša Szankija i Richarda Schoenera. Za nas je dio pada obavlja i kazališna teoretičarka Jasette Feral, koja je dvadesetak uglednih kazališnih režisera propitkala o njihovom razumijevanju pojma "energija" odnosno njegovoj primjeni u kazalištu. Njezin je "zaključak"² dragocijenija jer je došlo do utvrdila našu poziciju. Na gotovo identično postavljeno pitanje ispitani su dali poredna različite odgovore ili, drugim riječima, njihove definicije pojma toliko su različite da u potpunosti potvrđuju našu tezu da se "energija" u kazalištu nealije kao neutralni, fluidni, dakle "univerzalni" označitelj.

02

Prvi problem s kojim bi se morala posuiprije uložiti u koštan svaka buduća teorija kazališne energetike jest konceptualizacija pojma "energija". Pri tome ne gijimo izbjagiti da bi taj pojam u konteksta umjetničkog polja bioh mogao dostignuti stajanj znatno više egzaktnosti kakov je postignut primjerice u prirodnim znanostima.³ Unatož tim takozdani skromnim ambicijama, kazališna energetika morala bi biti sposobna proizvesti zajedničku platformu, opću definiciju, dogovorenu razinu značenja, jer to je minimalni posrednik, nužni nalog svake idej plošne (dakle, poleničke) rasprave. Potrebno je odgovoriti na krajnje jednostavno pitanje: o čemu govorimo kada govorimo o "energiji" u kazalištu?

03

Budući se svi fragmenti imaju čitanj onako kako su određeni naslovom, dakle pamfletistički, dazovolj čemo si lakovati da problem riješimo "lijevom rukom" (dobroci je metafora poštiti kao "ljevitički", ali mi ne bujemo na de jednoj). Proizvodnja i potrošnja energije, prebavak jednog oblika energije u drugi (id., vezana je za određeni rad, djelatnost. Između neke kazališne predstave (niti se posveću razbi izma "produkcija") su djelatnici, posrednici, koji u procesu kazališne produkcije (ko probava, putifikom izvedbe predstave (id.) tože određeni kvantitativni radno snage, drugim riječima "energiju". Ova nako valjana ekonomska logika može biti napadana kao benediktina nesumnjiva, ali nismo ne mođe biti opoznata kao neistinita. Zato dakle jedan kazališni jednostavan način ne upotrijebiti kao kamen temeljac za razumijevanje tog "fluidnog" i "neuhvatljivog" pojma? Ako pisanje ovog pamfleta počiva na utvrditi naše snage, koje investirane u nastajanje tog produkta, nito bi bilo drugačije u slučaju izvedbe u kazališnoj predstavi, koji pavi našim očima postaje svoju energiju u jednu staju u drugu, u jednu različitiju staju u drugu?

04

Intuitivno nam je naravno jasno da utrošak energije izrođena u kazališnoj predstavi nije sasvim ekvivalentan utrošku naše produkcije u, recimo, tvorničkoj sali. Taylorova metodička razrada svakog pokreta radnika u određenoj produkcijskom procesu je na izvjestan način nalik tome oporadi, ali unatož taj obiljež upoređiti ovaž činjenicu da su kod tvorničkog i kazališnog produkcije načini energetskih investicija ipak različiti. Kazališni antropolog Eugénie Barbé, kojega citiramo jednako tako rado kao što ga i kritiziramo, daje nam krajnje jednostavno i - unatož tome di bi naša - vrlo uvjerljivo objašnjenje: "Daily body techniques (način korištenja tijela u "vakolajenim životu" - op. A.M.) generally follow the principle of minimum effort, that is, obtaining a maximum result with a minimum expenditure of energy. Extra-body techniques (način korištenja tijela u kazalištu - op. A.M.) are based, on the contrary, on the wasting of energy. At times they even seem to suggest a principle opposite to that which characterizes daily techniques: the principle of maximum commitment of energy for a minimal result."⁴ Ekonomska logika energetskih investicija u kazalištu posvećna je dakle različita, spramo dijametralno suprotna, ekonomizirajuć u energijom u ne, tvorničkom načinu produkcije. U kazalištu ne samo da ne potrošimo cijelo, već se za to nematerijalizirana produkcija (kak i različen razumijevanje ekonomske korištenja energije. U jednom ston vrlo lijepom tekstu, u Maju Obraku zbivanja je jedan plus jedan i elegantnim spojem Aristotela, Freuda i Jakobsona teoretski utemeljila Barbina iznacijs primjenom Freudovog koncepta utroška utroška psihike energije (concept of economical psychic expenditure) objašnjava da utrošak gledalaca: "Da bi kazalište uspjelo svoje funkcionalnosti kao objekta želje, da bi publika uspjela dobiti u kazalištu, utrošak energije na sceni mora biti maksimaliziran, izrođati mora gledalaca ponuditi savitak utrošene energije, višak rada koji rezultira profitom gledalca."

05

Upotreba tzv. "novih tehnologija" u sceničkim umjetnostima otrava mora pitanje kada je riječ o teoriji trošenja i utroška energije u kazalištu. Recentni slučaj tehu performansa Bratstvo, primjerimo izvedenog prošle godine u (ljubljenskom Čankarjevom domu), nedavno pomeće instalacije jednolične kazališne ekonomije. Akož predstave ulažu najine minimalan fizički napor, jer se tijekom izvedbe njihova tijela ne posuipaju niti na milimetar. Jedine energetika investicija jest utrošak psihike energije koji je, subvencijalno konjunktur kao posrednik, medijator, a jedne stane također minimaliziran, a s druge stane očitovan, vizualiziran na način kompjuterske grafike, dakle svojevrsne tehnoprevaracije. Riječ je dakle o svojevrsnom formalističkom "upravljanju postupka" di pak - ne mođe mođe i gijevski shvata - o magičnoj vizualizaciji Freudovih neuronskih teorija u njezinim mladih dana. Predstave poput ove kazališnog energetici mođe već nase interpretativno izazove, a da ona još nije našla na koj se svojom poglavitim problemima, s jednodržano prvog stupnja. Plošno to za izlinsu pripisujemo u ključnoj kazališnoj teoriji koja s mukom hvata korak sa savremenom kazališnom produkcijom.

Our earlier analysis¹ of the use of the term "energy" in the discourse of theatre anthropology has shown that it has the features of a "universal" (floating, hovering) signifier.² It is evident that [...] "energy" is a universal signifier of theatre discourse: it can be applied to all three basic principles of theatre-energy, embodied in space, "energy embodied in time", and "physical energy" in this kind of discourse, "energy" means nothing and everything at the same time.³ This thesis has been tested on the examples of prominent exponents of theatre anthropology, such as Eugenio Barba, Toshiro Sasaki and Richard Schechner. A part of our work had already been done by the theatre theoretician Joëlle Ferral, who interviewed some twenty distinguished theatre directors about their understanding of the term "energy" and its use in the theatre. Her "poll"⁴ is valuable because it confirmed our position. To an almost identical question, the interviewees gave completely different answers; or, in other words, their definitions of the term are so diverse that they completely bore out our proposition that "energy" is present in the theatre as an elusive, fluid, hence "universal" signifier.

The first problem any future theory of theatre energetics should come to grips with is the conceptualisation of the term "energy". We do not harbour any illusions that in the context of the artistic field the term could ever reach the level of scientific exactitude, such as has been reached in the natural sciences.⁵ In spite of these modest claims, theatre energetics should be able to produce a common platform, a general definition, an agreed-upon level of meaning, for this is the minimal precondition, a necessary pledge for any fruitful (i.e. polemical) discussion. A very simple question needs to be answered: what do we talk about when we talk about "energy" in the theatre?

Since these fragments are to be read in the light of their title, i.e. as a pamphlet, we shall allow ourselves the luxury of solving the problem in a "left-handed" manner (the civil tongue will take the metaphor to mean in a "leftist" manner, but we pay these no attention). The production and consumption of energy, the transformation of one form of energy into another etc., are related to a certain work, activity. The performer in a theatre "production" (mark the term) are workers, performers, who spend a certain quantity of their potential energy, in other words of "energy," in the process of making a production (in rehearsal, during the performance, etc.) This seemingly vulgar recourse to potheism can be dismissed as incorrectly unsophisticated, but can by no means be related as false. Why not use the banal and simple truism as a grounding for an understanding of this "fluid" and "elusive" term? If the wording of this pamphlet depends on the amount of energy, I invest in the making of this product, why should it be any different in the case of performers in a theatre production, who transform their energy from one form into another in front of us, pouring it from an imaginary vessel into another?

It is, of course, intuitively clear to us that the amount of energy a performer spends in performance does not equal the work of a worker in the factory works. Taylor's naive break-down of the worker's every movement in a certain production process is in some sense similar to the theatre of the absurd; but in spite of this malicious comparison the fact remains that the modes of energetic investment are different for the two types of producers, the factory worker and the theatre performer. Theatre anthropologist Eugenio Barba, whom we delight in both citing and criticising, gives a very simple and, in spite of it or precisely because of it, a very convincing explanation: "Daily body techniques [the use of body in "everyday life"] = A.M.) generally follow the principle of maximum effort, that is, obtaining a maximum result with a minimum expenditure of energy. Extra-daily techniques [the use of body in the theatre = A.M.) are based, on the contrary, on the wasting of energy. At times they even seem to suggest a principle opposite to that which characterises daily techniques: the principle of maximum commitment of energy for a minimal result".⁶ The economic logic of energetic investments in the theatre is therefore completely different from, it is in fact diametrically opposed to, reconsumption in a factory mode of production. Not only do we not make shoes in the theatre, we also hardly make enormous quantities of energy on this immaterial production. In a very fine text,⁷ Maja Džurick has added two and two together and, by means of an elegant combination of Aristotle, Freud and Jakobson, provided a theoretical foundation for Barba's intuition: by applying Freud's concept of economical psychic expenditure, she explained the viewer's pleasure.⁸ For the theatre to be able to function as an object of desire, for the audience to come to the theatre, the expenditure of energy on the stage has to be maximised, the performer must offer the viewer the surplus of energy, the surplus resulting in the viewer's profit.

The use of the so-called "new technologies" in the performing arts poses new questions for the theory of energy expenditure and saving in the theatre. The recent case of a techno-performance Brainstorm, which opened last night in Cankarjev dom, in Ljubljana,⁹ radically permits the conventional equations of theatre economy. The performers make minimal physical effort, for their bodies do not move as such during the performance. The only energetic investment is the expenditure of psychic energy, which is also, thanks to the mediating device, the computer, minimised on the one hand, while being visually manifest on the other in terms of computer graphics, i.e. a kind of techno-representation. It is the feminist "busting of the device"¹⁰ of sorts, or a little imagination and poetic licence provided a possible visualisation of young Freud's sensory theories. Performances such as this one are already offering theatre energetics new interpretative challenges, while it has still not come to terms with its primary problems, its equations of the first order. A fertile ground for a soon-out comparison of a large theatre theory trying to catch up with the contemporary theatre production.

1 Cf. "Teleone tehnike: Claude Levi-Strauss, Marcel Mauss, Eugenio Barba", Maska, Ljubljana, 3-4/1998, str. 72-75; cf. također "The Body, Theory and Ideology in the Discourse of Theatre Anthropology", Fama, Ljubljana - Zagreb - München, 1/2000, str. 18-23. 2 Cf. tematski izbor iz njene knjige intervjua u ovom broju Frakcija. 3 Cf. npr. enciklopedijske definicije pojma "energija": "U fizici, veličina koja karakterizira stanje liganja, položaj, polja itd.) materije u nekom sustavu tijela ili čestica; u užem smislu sposobnost nekog sustava da vrši rad. Energija postoji u mnogo oblika (vrsta energije), koji se pretvaraju jedan u drugi: mehanička, potencijalna, električna, magnetska, svjetlosna, nuklearna, toplinska, kemijska energija itd.)" (Opća enciklopedija, Jugoslavenski leksikografski zavod, Zagreb 1977, svezak 2, str. 567.) "Energija je sposobnost obavljanja rada. Ona se pojavljuje u prirodi u različitim oblicima. Energija se ne može proizvesti ni poništiti (potrošiti), ona može jedino u toku svoje transformacije ili za vrijeme njea promijeniti svoj oblik. Energetika je nauka koja se bavi izučavanjem energije, njenih izvora i svega što je s time u vezi." (Tehnička enciklopedija, Jugoslavenski leksikografski zavod, Zagreb MCMLXXVI, svezak V, str. 319.) 4 Otko obojano, samo naoko samo-po-sebi-razumljivo značenje pojma "energija" proizvodi konfuziju, koja ponekad dovodi do neslučenih semantičkih obrata. Dramatični primjer takvog nesporazuma bio je predizborni plakat reformirane stranke slovenskih komunista, Udružene liste socijalnih demokrata (ZLSD), koji je pretendirao na postizavanje dvostrukog učinka: sugerirati biračima ne samo za koga treba dati svoj glas (stranka levice), već i kome ga nipošto ne treba dati jer s takvima istankama desnog političkog spektra ta stranka ne želi imati ništa. Međutim, rezultat odnosa ova dva poruka, kako je to promotivno zaključio anonimni komentator slovenskog konzervativnog dnevnika Delo, sasvim su suprotni od željenog: "Gesto ZLSD na ovogodišnjim izborima je 'Nova energija'. Uz slogan na promocijskom su materijalu i dva kvadrata, u jednom (crnom) je minus, u drugom (plavom) je plus. Uz glavni slogan i spomenute kvadrata tu je i drugo gesto, poziv biračima 'Glasaj za plavo' (dajite glasaj za plus). Energija odnosno nova energija može nastati samo ako se krug zatvori (isključeni moraju biti i plus i minus). Samo plus ne može proizvesti novu energiju. Da bi došlo do nastanka nove energije (da bi se mogla osvrniti izborna prognoza ZLSD), mora dakle doći do spajanja plusa sa minusom (dakle crnim kvadratom). Ako to prevedemo u politički jezik: stranka ZLSD će svoj program ostvariti tako da će se nakon izbora povezati s predstavnicima desnih stranaka i zajedno s njima proizvesti će novu energiju." (Delo, Ljubljana 28.9.2000.) 5 Cf. Eugenio Barba: The Paper Cane. A Guide to Theatre Anthropology, Routledge, London and New York 1996, str. 16 sq. 6 Cf. Maja Ogrizek: "Poetic Function and Performative in Theatre", u: A. Miličević i R. Mošnik: Along the Margins of Humanities, ISH, Ljubljana 1996, str. 219-235. 7 "In general, Freud's scheme can be retained and, in our case, simplified and adapted for theatrical purposes. In theatre, the first person, i.e. the persons carrying out the entire stage production, conspires against the second person, i.e. the repulsive outside world. The first person calls on the third person, i.e. the audience, to be her/his ally, which is absolutely necessary in order for things to work at all. The first person, the stage addressers, invests psychic energy in her/his struggle with the second person, i.e. the world, while the entire happenings are intended for the third person (theatre is always theatre for someone!). The third person is rewarded with saved psychic expenditure for her/his alliance with the first person, who invested her/his psychic energy in place of the third person for confrontation with the second person. Energy is given as a gift to the third person, the theatre spectator, who did not invest any energy in the confrontation with the second person, the ugly world, and remained merely an inactive ally. - Hence, the door to otherwise forbidden sources of pleasure is opened to the third person. The not-invested psychic energy whispers carpe diem to us: thus, the energy saved or given as a gift by the first person, i.e. the energy coming from the stage, is a pleasure in itself." Ibid., str. 229 sq. 8 Cf. članak Uroša Korenčana o predstavi BrainScore u ovom broju Frakcija.

1 Cf. "Telesne tehnike: Claude Lévi-Strauss, Marcel Mauss, Eugenio Barba", *Maska* 3-4 (1998): pp. 72-75; cf. also "The Body, Theory and Ideology in the Discourse of Theatre Anthropology", *Fama* 1 (2000): pp. 18-23. 2 Cf. the thematic selection from her book of interviews in this issue. 3 Cf. e.g. encyclopedic definitions of the term "energy": "In physics, the property of a state (motion, position, field, etc.) of matter in a system of bodies or particles; specifically, the capacity of a system to perform work. Energy exists in many forms (kinds of energy), which transform into each other (kinetic, potential, electric, magnetic, nuclear, thermal, chemical energy, etc.)" (*Opća enciklopedija*, Zagreb: Jugoslavenski leksikografski zavod, 1977; vol. 2: p. 567.) "Energy is the capacity to perform work. It is manifest in nature in various forms. Energy cannot be produced nor annulled (exhausted), it can only change form during its transformation or during work. Energetics is a science which studies energy, its sources and all related phenomena." (*Tehnička enciklopedija*, Zagreb: Jugoslavenski leksikografski zavod, 1976; vol. V: p. 319). 4 The hastily promised and deceptively obvious meaning of the term "energy" causes confusion, sometimes leading to unforeseen semantic turns. A dramatic example of such a misunderstanding was the poster used in the election campaign by the Slovene reformed Communist Party, The Joint List of Social Democrats (ZLSĐ), which aimed at a double effect: to suggest the voters not only who to vote for (the party of the Left) but also who not to vote for, as this party would have nothing to do with those (the parties of the Right-wing political spectrum). However, the result, i.e. the real message, as the anonymous commentator of the Slovene conservative daily *Delo* insightfully noted, turned out to be exactly the opposite: "The ZLSĐ slogan for this year's elections is 'New energy.' In the promotional material, the slogan is accompanied by two squares: one (black) with a minus, and the other (blue) with a plus in it. Apart from the main slogan and the squares, there is another slogan, the call to voters to 'Vote blue' (i.e. vote plus). Energy, i.e. new energy, can come about only if the circuit is closed (both plus and minus are needed). The plus alone cannot produce new energy. To create new energy (to realise the election prognostication of the ZLSĐ), the plus has to connect with the minus (the black square). Translated into the language of politics, the ZLSĐ will realise its programme by joining forces with the parties of the right after the elections, to create new energy." (*Delo*, 20.9.2000). 5 Cf. Eugenio Barba: "The Paper Conos," in: *A Guide to Theatre Anthropology* (London and New York: Routledge, 1986: p. 15 ff.). 6 Cf. Maja Ogrizek: "Poetic Function and Performativity in Theatre," in: Milošević, A. and Močnik, R. (eds.): *Along the Margins of Humanities* (Ljubljana: ISH, 1998: pp. 219-235). 7 "In general, Freud's scheme can be retained and, in our case, simplified and adapted for 'theatrical' purposes. In theatre, the first person, i.e. the persons carrying out the entire stage production, conspires against the second person, i.e. the repulsive outside world. The first person calls on the third person, i.e. the audience, to be her/his ally, which is absolutely necessary in order for things to work at all. The first person, the stage addressers, invests psychic energy in her/his struggle with the second person, i.e. the world, while the entire happenings are intended for the third person (theatre is always theatre for someone!). The third person is rewarded with saved psychic expenditure for her/his alliance with the first person, who invested her/his psychic energy in place of the third person for confrontation with the second person. Energy is given as a gift to the third person, the theatre spectator, who did not invest any energy in the confrontation with the second person, the ugly world, and remained merely an inactive ally. - Hence, the door to otherwise forbidden sources of pleasure is opened to the third person. The not-invested psychic energy whipsnaps carpe diem to us; thus, the energy saved or given as a gift by the first person, i.e. the energy coming from the stage, is a pleasure in itself." (*Ibid.*, p. 229 ff.). 8 Cf. Uroš Korenčan's article on *Brainscore* in this issue.

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Di Ross Abdoh

Govorimo o nastupu na sceni sadržaji, ali gluma koju zahtijevate od svojih glumaca također je žestoka i iziskuje puno energije. Glazba je toliko glasna da od se od nje tresaš daska....

Ja puno zahtijevam, osobito u pogledu tjelesne spremnosti.

Kako glumcima napajanje pružate? Podržavate ih raznim režimom?

To je pitanje pripreme. Nakon određenog vremena, uvježbani su da to podnesu.

Ali mislite li da bi uvijek morali igrati s toliko velikom količinom energije?

Ne, ne mislim. Samo da bi imali neke stvari. Kadkad je to različito, ali se uvijek. Sve su to vrlo dobro izučeni glumci, mogu sve. Štoga bih isto tako mogao zahtijevati i da uspije. To nema nikakve veze s njihovim znanjem i sposobnostima. Osim toga, za mene u kazalištu nije toliko važna energija, toliko sam. Temeljno pitanje koje si moramo postaviti je sljedeće: što od nas rad uspijeva i što to znači?

We are talking of violence as a theme of your performances, but the acting that you require from your actors is also very violent and demands a lot of energy. The music is so loud that the boards tremble.

I require a lot, especially when it comes to the physical side of acting.

But how do actors manage to survive? They are subjected to a terrible regime!

It is a question of training. After a certain period of time, they become capable of bearing it.

But do you think that they should always act with such a huge investment of energy?

No, I do not think so. Only for certain things. It is sometimes necessary, but not always. All these actors are very competent, they can do anything. I can also ask them to slow down. This has nothing to do with their competences. Anyway, theater is not about energy, but about rhythm. The main question to be asked is the following one: what does the work require and what does that mean?

Čini mi se da mladi glumci traže neku orijentacijsku tačku i da ih premlaćuje u onome što tijelo može učiniti u jednoj sceni sa u ovom ili onom tekst u drugu. Dakle je u kasnijem prenošenju neke vrste usvajanja kretanja i tjelesne drške, dano je na djelu sprega teksta i tijela. U cjelovitu je toga prenosio izravno pojam "energijski". Vise prisutan u srednjozastupnom, i danas je važnim odgojemskom ratu.

U sedamdesetima se govorilo o energiji kao o temeljnom pokretaču kvalitativnog zbujeanja, nasuprot konvencionalnoj formi glume u kojoj su svako utjelovljenje i svaka vrijednost bili potčinjeni ustajama. Riječ "energija" koristila se kao oruđe uz pomoć kojeg se borilo protiv inercije tijela u predstavi. Ta je epoha uzorom bila istinski poželjna: tačka one struje koja se naziva "tjelesnim kvalitativnim" javila su se novi oblici tjelesnog i glasovnog treniranja, istraživačke tehnike, tehnike mim, kazališne happening i slično. Rad na tjelesnoj i riječi bio tjelesnoj ili energetskoj dinamici koji je pravi morali bi se zapravo simulirano odvijati. Glumac je totalit, sveukupost. On je, da tako kažem, više od zbira svojih sposobnosti. Riječ je o romu da se prebude putovi koji će, u stvaralačkoj perspektivi, simultano pokrenuti više njegove sposobnosti.

U našem slučaju "energija" znači isto što i "intenzitet". Intenzitet pokreta... Moćna poruka...

Ali pokret se nada i nekog poticaja. Energija koja struje glumac mogla bi se gotovo kvantitativno umjeriti.

Kada se energija koja odražava neki pokret utjelovljuje kvantitativno, to u meni doživljava sliku formacije koja izdružuje umjetnosti koje dijele dajam da stvarno tekstu reži dok je ne poznamo. Ta su perspektiva može biti privlačnom platuću ili glazbeničkoj, ali od glumca čini pravirog jednika. Glazbenički katkada osjane tjelesni napor koji glumac mora učiniti u umaljevanju nekih uloga, ali to je istera, jer se izlaze glazbenici da odnari pozornost od onoga što je doista bitno u predstavi.

Glumac bi se morao prisjetiti kvaliteta života žive vode: sad potoka, sad izvora, sad rijeka, sad bujice koja teče bez prekida i naspone. Neka njegova narodnost na pomorici ima takva svojstva.

Činjenica je da nas danas toliko zasipaju po što nam daje televizivski likovi, jednako kao i one što igraju u kazalištu naše svakodnevice, da nam je razodstaj glumca ne pobornici, pred našim očima, potpuno angažiranog u nekom dramskom doživljaju, osobajana pojavi. Oni su i završeno intenzitetom. Moćna snaga se mi pove odviki od umaljevanja pune prisutnosti?

It seems to me that young actors search for new working points and that they take them from the body on the one hand, and on the other, from the text. In the thirties there was a kind of split between the two, while today the two work together. The notion of "energy" emerged from that. It was very frequent in the seventies and it continues to be an important point of reference. In the seventies one talked about the energy as a fundamental moving force of the theatrical action, as opposed to the conventional form of acting, in which the imagination and all the vitality were put aside. The word "energy" served as a weapon with which to fight against the inertia of the body in performance. At the time, a whole new tendency called "the bodily dynamic" started, new types of physical and vocal training, techniques from the Far East, bodily mime, happenings, etc.

In fact, the work on the speech and the work on the dynamics of the body or energy which accompanies it, should be carried out simultaneously. The actor is a total, a whole, he is more than the sum of his qualities. If I may say so, it is up to him to find the ways to put all his faculties simultaneously in action, in a creative perspective.

In your case, "energy" means "intensity". Intensity of movement... Intensity, perhaps...

But intensity is precisely that which produces the movement.

To perceive the energy which is generated by an actor belongs almost to the order of quantitative measurements. When you reach the point where you can measure the energy which emerges out of a movement, it corresponds for me to the image of an actor who gives the impression of working very hard when he is on the stage. It can seem an alluring perspective for a dancer or even for a musician, but for an actor it is really pitiful. There are times when the public is aware of the physical effort the actor puts in his interpretation of certain roles, but it is a pity, because there is a danger that they will turn their attention away from what is really at stake in the performance.

The actor should remember the quality of the flowing water. Sometimes a spring water, sometimes a river, sometimes rapid, flowing without stopping and without effort. His presence on the stage should have a compelling quality.

The thing is that today we are so numb by what the glumac on television and in the theater of everyday life are saying to us, that the presence of an actor fully engaged in front of us in a dramatic action has become uninteresting to us. And now we call it intensity. Perhaps we lost the habit of expressing the fullness?

Kada se govori o glumčevoj intenziteti, često se spominju dva pojma. Prvi je pojam "energija", a drugi "privlačnost". Glumci puno govore o "energiji", dok rjeđe govore o energiji glumca. Razlika li vi se pojavljuje i kako biste ih definirali?

Riječ "energija" zbunjujućija je preko svake mjere. To je tipčan primjer riječi koja ne znači ništa od sining tjelesna da znači sve. Ne prihvaćam da se zaključuje uspoređujući s hipocritama, kao ni da glumac uspoređuje postulate koji se toju energetskeh izvora s okolicama pantomimistima i brizni i snazi. To mi se čini prilično likovima. Glumac bi morao htjeti i moći prići određeni napon između dviju tački na pobornici umar određenog trajanja, bilo po vlastitom izboru ili, još bolje, po izboru redatelja. To je ono što svim do marne, stila. Zbog toga li ono što evoluta te specifična brzina ili sporost nije ista kao neka duga specifična brzina ili sporost. Ne pristajem tako lako brkati se u aleatoriji. Teku mi se zamisli da je Picasso bio iznenađen spornu stvaru i jedna crta. Divni se tekovini tipu penja.

Dober je kao trenutak u kojem se pojedinačni doprinos igri i cjelina djela pokore estetskoj volji, a da pritom glumčeva osobnost nema nikakva udjela. Riječ je o centralnom postupu svijetlovanje onome što Pascal naziva "esprit géométrique" (geometrijskog duha), o povlaštenju onoga što vlada sobom i li vladu prostorom. Ona svijetlova a radnima duha nad tjelema a da pritom ne riješe Preuda.

"Snaga" podrazumijeva otav nispot koji odražava napon od osuđenosti snage ili suzura od snage. Shvaćam je u dobru namjenu kada je u praznu u kojem Henrik IV umro zaustavi samostalno na tloju pena i razdnu krunu. Snaga i težina, brzina i težina ne mogu se nadmjeriti. Navodno da nemaju svi glumci istu širinu njegova, a i ne igraju u njemu na isti način. Nadzor nad tim savaizacijom glumne često se shvaća kao neprijatelj a riječ je o tonu da je pronađe i ponovno usvoj slijepi se sebe.

Dakle, cijerni beskrajan broj odnosa a brzini, snazi i vjernosti puno više od tog pojma energije koji je samo zamjena za sve što smo neopozornici nazvali našim inercijom, jer nam odgovara da se time ne zokupljamo, jer je lakše ne znati, pa ostaje više prostora za naklapanje i karlativne. Što se pak rida "prisutnosti", rekao bih da je nju moguće definirati rječinom svjetlovanje: neprijatelj epa, odnjeničko jastva. Ili je neka vrsta isključenja, a i kolektivnog jastva. Sve se oni prisiljavu a grubošću i aparatizacijom glumi. Rekao bih da je glumac prisutan kada mi je moguće ne njega procijeniti kao da je ekran. On je potencijalno moje tijelo a virtuelno moj duh. Govorim to kako bih pokazao da koje mjere ne valja glumčevu pojedinačnost, sve te stikove i veliki mjesta a ponavljanju koji neraju nikakve robe s likom i koji mi samo odvraće pozornost.

Two notions are often mentioned when one talks about the formation (training) of the actor. The first one is the notion of "energy" and the second of "presence". The actor talks a lot about the energy, while the director talks about the energy of the actor. Do you use these notions? If so, how would you define them?

The word "energy" is abused. It is a typical example of a word which does not mean anything precisely because it wants to express everything. As I do not accept that conclusions be compared to hypotheses, I do not accept that an actor compares his postulates concerning energetic intuitions with the axioms of a mind conceiving speed and force either. This seems to me quite needless.

The actor should be willing and able to run between two separate points on the stage in a precise duration chosen by him or by the director if there is one. It is a part of his manner, his style. The meaning or whatever such specific duration evokes is not the same as that of another duration. I do not easily agree to be in the athletic. It is difficult for me to imagine that Ptolemy was indifferent to the destiny of a single line. It is that kind of genius that I admire.

The good thing is the moment in which the individual acting and the whole of the work become capable of submitting themselves, of obeying an aesthetic will without any regard for the personality of the actor. This is a cerebral approach of an esprit géométrique (geometrical spirit, a privilege of someone who masters himself and masters the space): it testifies to the supremacy of the spirit over the body without denying Freud for that matter.

When we use the word "force", we mean the whole scope, from the absence of force to the extreme state of it. Shakespeare understands it very well when he, in the scene in which Henry IV dies, puts together the imponderable weight of a feather and the weight of the sword. One cannot dissociate force from weight, speed from weight. The interpreters do not evidently all have the same wideness of range and they do not use it in the same way. The control of things is frequently perceived as a repression, while it is a matter of reappropriating the self by the self.

I praise the infinity of the relations of speed, force and time rather than that notion of energy which is a paragon for all that we are incapable of naming, because we go very well along with that, not having to name, because it is easier not to know. It gives more space to prattling and quackery.

When it comes to "energy", I would say that it is defined as its contrary: the repression of the ego, the absence of self. The character is a super-self.

also a collective self. It is like that when acting is opaque and abstract and everybody finds oneself in it. I would claim that the interpreter is present when I can project on him as if he were a screen. He is potentially my body and virtually my spirit. This is all to confirm how much I dislike the individuality of the actor, all these nice and commonplace of behavior which do not have anything to do with the character and which distract my attention from it.

To explain his notion of presence, Barba talks about certain laws, particularly the law of imbalance. He claims that one of the modes of reaching the presence is to always be in a state of balance verging on imbalance. Does it seem to you to correspond to realities?

Completely. It is Diderot's procedure of unstable balance, which is applied literally to the art of movement. This procedure, which is also a principle, should be nuanced in order to be adaptable to the enactment of the fact. It is not less valuable in that case, but then it is applied to the five emotions which have to join the psychological thread of the character and his interlocutors, of the situation, and of the global aesthetic of the performance as well.

Čemu se prisutnost povezuje u energiju. Energija je nejasan pojam, jer ga ni tamože prema svojim navedenja. Povezuje li vi "prisutnost" s "energijom"? Kako biste definirali energiju glumca?

Ne znam što to kaže da je energija nejasan pojam, jer je pojam energije izrazito jednostavan. Uzima bilo koju knjigu iz fizike i kad čete što je energija. Na biološkom planu, to je skup mišićnih i živčanih napetosti. Energija je aktivnost. Čitavo vrijeme smo aktivni, tijelo nam je živo i aktivnost nas razlikuje od mrtvog tijela. Mrtvo tijelo ima rigor mortis, nista njemu ne pomaže, iznutra ga ne pokreću stani, mnogostruki i simultani valovi energije. Energija se odražuje distenzijom i simultanim valom izmjena tonusa. Ali nita ne zanima energija koja je svojstvena svakom živom biću u svakodnevnom životu. Zanimat nas može što te energije oblikuje i vijuje koju tvori, kako pomaže ukrivljati po osjetu i duh gledateljske. Zamislite li da sam osoba koji leži i već me sama činjenica da sam to i nekako gori do se upotrebu u vijue. Sama ta misao daje poruku od mog mozga prema osjetim djelovima tijela, poruku koja budi napetost prema gori, prema nubi. Koristite je u smislu koji odražuje, nudi vijuju taj stalni protok promjena koji tvori naše mišli i sve naše umirujuće procese koji katakad vode izrazito u različitim smjerovima.

Energija je mišlona i tučana veličina. Ona je napetost. Kako se radi s napetostima? Uvijekim princip na koji se uvijek može pozvati: klasični balet. U kodificiranom formom klasičnog balera valjalo je čitavo arhitektura tijela. Plesat hoda, ali hoda ne potpuno različiti način od onoga koji je svojstven svakodnevnu hodu, primada taj način stoji isto načisto kao i svakodnevni, načisto stajati veličine. Kada gledamo bilo koji aspekt klasičnog balera, zaprimamo mnogo mikrovijanja u trupu, u načinu na koji plesat gleda li na koji pokreće ruke. Ove mikrovijanje rekonstruiraju smutnost: valova napetosti i promjena, a da spasi kao gledateljske, preko te vrlo rafinirane dramaturgije koja prisutnost oblikuje u vijue, daje dojam ležide, uspravnosti, izvanjskosti, odvratnosti, kašnje napora.

Ali i dalje je energija kad svih razlika. Štoviše različiti živi te napetosti.

To je osobito vidljivo u kodificiranom formama, jer je u njima energija formalizirana. Mora imati početak i kraj, imati određenu kvalitativnu vijue. To se vrlo precizno vidi. Ako nati katkad plesat li neki klasični plesat mora rukom načiniti određenu gestu i li skočiti na od edenu vijue, zaust se precizno postoji tijelo koji li postajao određeni tonus. U kodificiranom formama energija je uvijekim distenzijom koja omogućuje da na doznajne osjetu organičnosti. Ali kada valja protumačiti tekst, sečeljeno se s enomnim problemima.

Kako dočepiti do te organiziranosti. Neki put nam uspije, neki ne. Na taj se problem usredotočuju svi teatarski tekstovi o klijunju sinu priča. Svi ti tekstovi, koji su za nas vrlo važni, bave se načinom na koji se gradi scensko ponašanje tako da se stvori odraz između našeg načina razmišljanja i načina na koji somatiziramo tu misao, na koji je utjelovljujemo kako bi bila učinkovita i za gledatelja. Samo se po sebi razumije da je taj proces nešto na svakog pojedince i da je vrlo teško ostvariti, mače bi bilo (ko mogao biti glumac. Binge je to da se dosagme ova kvaliteta scenskog ponašanja od je glumačke tehnike i uspije.

Presence is frequently linked with energy. Energy is a loose concept, because everyone puts in it his or her own vision of things. Do you link these two? How would you define the energy of the actor?

I do not know who says that energy is a loose concept, because the notion of energy is extremely simple. Take any book on physics and it will say to you what energy is. On the biological level, it is a group of muscular and nervous tensions. Energy is activity. We are all at the time as an activity; our body is alive and the activity distinguishes it from the dead body. The dead body has a rigor mortis, nothing goes through it. It is not animated from within by these continuous waves, multiple and simultaneous waves of change.

Energy manifests itself by a complex and simultaneous wave of variations of tightness. But it is not the energy that characterizes every thing being in his everyday life that is of our concern here. Rather we ask how to model this energy and make it visible, how it produces effects upon the senses and spirit of the spectator. I can think that I am an eagle flying and only by seeing this I start climbing high. The very thought of it makes my brain send a message to the rest of the body, a message which provokes a tension climbing high, up to the sky. Theatre is the art which makes it obvious, visible, this continuous flow of changes that our thought is, and all our interior processes which, often simultaneously, go in divergent directions.

Energy is a muscular and nervous variation. It is a tension. So, how to work with tensions? Let us take an example which everybody can refer to: classical ballet. In the codified forms of classical ballet we see a completely different architecture of the body. The dancer walks, but he walks in a very different manner from how he walks in his everyday life, although the former follows the same principles as the latter, those

of continuous variation. If you watch any fragment of the classical ballet you like, you will perceive a multiplicity of microvariations in the torso, in the manner of looking, of moving the hands. These microvariations reconstruct the simultaneity of this wave of tensions, of changes, while at the same time - through this refined dramaturgy of making visible the presence - giving to the public a sensation of lightness, of verticality, of being out of hand, of lack of effort.

Still, energy is not the same for everyone. Every person has his or her tensions differently.

This is obvious in codified forms, because in them the energy is formalized. It has to have a beginning and an end, to have a certain quality of tightness. One learns it in a very exact manner. If a dancer of kachaki or a classical dancer has to make a gesture with his hand or jump at a certain height, he will assume the exact posture to gain the tightness. In these codified forms energy is extremely well controlled and it enables one to reach the sensation of organic matter. But when it is left to the interpretation of a text, we face enormous problems. How to reach this sensation? Sometimes we succeed, some other time not. All the texts dealing with the theory focus on that problem. All these texts which are very important to us, deal with the question of how to establish behavior on the stage, in order to create this relationship between the way we think and the way we somatize this thought, the way we make it corporal, so that it may be efficacious for the spectator. Of course it is different for each individual and it is difficult, because otherwise everyone could be an actor. The concern for reaching this quality of behaviour on the stage is precisely that which constitutes the technique and the competence of the actor.

Pojam koji umjetnici često rade pojam je energije, govori se o energiji glumca, kaže se kako mu je zataču 'umjetničku energiju'. Možete li vi taj pojam kako radite i kako biste ga definisali?

Prije svega, energija nije nešto što bi se moglo steći vježbanjem. To je nešto što imate u sebi i vezano je s celim tim kako živite.

Energija se budi iz indignacije koje se osjeća spram nekih stvari ili nekoga ili nekog sustava. Povstana je s političkim diskursom uz koji pronađemo tijekom neke predstave. Glumac mora izabrati svoj tabac, jer ima društvenu i moralnu obvezu prema publici. On prenosi ideje, misli, emocije, društvenosti, cinizmi. Mora komunicirati u dobru i zlu, u sekulizmu, a okružnosti ili u posud prema neprijatelju. Mora odabrati tabac. Glumac je uvodit, li kaskadni brojke koje koje vrsta, koj se svima sviđa, nešto je uvaženo i nepodijeljivo. Uostalom, misli sigurno da takva osoba vjerojatno postat. Čak bi Shakespeare naučio voljeti. Neki kažu da je bio loš, počeo, protiv bratoljivac, klapalo, nešto kosa je na umu bio pogan od, što je 'miles amabilem ipe'. Svi su veliki umjetnici imali neprijatelje. Molera su skoro ubili. Hekel su mu stavili imenja, uključujući ga. Bio je protivnik, zabrinut su mu da izvodi svoje komade na ulici.

Svaki veliki kazališni čovjek ne smije imati nikakvo posla s vladom, inače je potpuni zlobnik. Ali ima trenutaka u kojima interesi naše vlasti mogu koincidirati s interesima umjetnika, naime, kada se zajedno bore protiv neke druge moći. Takav je primjer razdoblje u kojem se Crkva jediniša s kazališnim ljudima kako bi se borila protiv Reformacije. Ili kad je Reforma pozivala umjetnike da se bore protiv Prereformacije. Molera se povodio s kraljem jer se kralj morao boriti protiv plemstva i Crkve. U Shakespeareov doba kazalište se udružilo s kraljem Elizabetom kako bi se borilo protiv ikeora koji su prijetili njegovoj vlasti i protivli se kazalištu.

Međutim, događa se da razdoblje iznimnih situacija kada vlast i kazalište rado zajedno tako da se kazalištu omogući razvitak. Ali ima i uvijek de bit situacija u kojima kazalište odvoeno izvode vlasti koje ga podupiru. U tome je ključ i snaga kazališta.

Another concept which artists use frequently is the concept of energy. One talks about the energy of the actor, that he should 'channel his energy'. Do you use this concept when you work and how would you define it?

First, energy is not something that you acquire by making exercises. It is something deep down in one's

and it has to do with the story one chose to tell. The energy springs out of the indignation that one feels towards someone or even towards a system. It is linked to the political discourse that one holds on to in a performance. The actor has to choose his camp, because he has a social and moral duty towards his public. He is a communicator of ideas, of thoughts, of emotions, of the social, of cynism. He has to communicate in good, in bad, in sarcasm, in the ferocity or in the laughter against the injustice. He has to choose his camp. An actor or anyone involved in the theatre who just pleases everyone is something horrible and insufferable. I am not in any case sure that he exists. Even Shakespeare wasn't loved by everyone. Somebody says he was a thief, a big chatterbox, a frivolous tactician, a braggart, someone who searched for easy effects, a "milk of illustrious words". All the big artists had their enemies. Molière was almost killed. Someone wanted him to shut his mouth, to make him silent. He was censured. He wasn't permitted to act on stage or in the street.

Every important theatre personality should have relations with power, or else he will be totally enslaved. But there are certain moments in which the interest of power coincides with the interest of the artist, for instance when they fight together against another kind of power. This was the case of the Church when it associated itself with the people from theatre to fight the Reformation. And then, when the Reformation called the artists to fight the Counter-Reformation, Molière was associated with the king because the king had to fight against the aristocracy and the Church. At the time of Shakespeare, the theatre united with Queen Elizabeth to fight against the Quakers, who threatened her power and were opposed to theatre.

However, there are exceptional situations in which the power and the theatre collide in such a way that theatre is permitted to develop. And there are also and always situations in which theatre kicks the ass of the power which supports it. This is the key to theatre and its force.

Što se mene tiče, koristim se pojmom energije tijekom samog rada. Ona je sastavni dio rada. Ali nema nikakve veze s pojmom prisutnosti.

Energija je neka vrsta glumčevog pogonskog goriva, ili možda radije glumčevog karburatora, jer katkada u njezi treba nešto uliti. Nasuprot tome, ima glumaca koji imaju i previše energije. Rekao bih da puno glumaca ima previše energije ili koji joj barem daju prvenstvo a ne znaju kako bi je inteligentno raspodijelili kad radi na ulogu.

Koristim se riječju karburator jer imam osjećaj da se karburator može regulirati. U njezi se može uliti više ili manje goriva. Kao sinomim upotrijebio bih riječ "pritisak". Možemo izvršiti veći ili manji pritisak na glumca, zahvatajući se uložiti više energije ili da smanji unos, da ga smanji sve dok ne osjeći da mu sama energija neće pomoći da odigra ulogu. Ta energija izlaziha ili više ili manje nego iz neke urođene dispozicije. Ona se igraju, bez obzira imamo li je na početku više ili manje.

Onaj pojam energije stvara u nekih glumaca želju da promote izravne energije, sretnište energije. Ima puno glumaca koji odijaju na istak kako bi tragali za tom vrstom oslanjanja a radi. Jutro ti i vi pitali u kakvoj se doba toj punoj koji prstati izstikom da bi se vratili zapadnom kazalištu?

Ja sam samouk u režiji i kazalištu i to me karalište nije netko bio uvijek oduševljeno. Ono nije (imbenik koji me oduševljuje. Iste želje red da me život uvijek zanima više od kazališta, a kako sam bio samouk, duboko vjerujem da me kod glumca nisu zanimali ni tehnika ni energije, nego zaokupljaju potpurnost i osobnost koji pojedjku na pozornici.

Zanimala me njegova sposobnost da donese pregršt emocija i vibracija koje su me uzemljavale, pa sam od njega više tražio da se sa svojom tehnikom bavi kako sam znao.

Želim time reći da sam zamišljao da svaki glumac može vrlo dobro sam smisliti svoju tehniku. Ako neki glumac može poći u Indiju kako bi našao točke svoje energije, kadem mu do ode, ako neki drugi osjeća potrebu radi aerobike upječe li se podiro psihonatičkom tretmanu, neka to i učini. No zapravo nikad me nije previle zanimala te vrste opirivanja. Bio sam u Indiji kako bih režirao u Bhopalu i pokušao sam doneti kako radi glumci. Neki su mi stvari bile izvjerljive ali s druge strane možda se to tehnika ne mogu primijeniti kako bi se postiglo nešto drugo. Ne znam imaju li te tehnike smisla za zapadnog glumca, no, ponavljam, znam vrlo malo o toj području.

As for me, I use the notion of energy while I work. It is a part of the work, but it has nothing to do with the notion of presence.

Energy is the fuel of the actor, or rather the carburator of the actor, because you have to put some of it from time to time. On the other side, there are actors who have too much of it. I would say that a lot of actors have too much energy or in any case that they think it is a priority and do not know how to distribute it in a use in an intelligent manner.

I use the word carburator because I have a feeling that you can regulate a carburator. You can put more or less energy if you want. I would use the synonymous word "pressure". You can put more or less pressure on an actor, ask him to put it or to withdraw it, to withdraw some of it until he senses that it is not only the energy that will help him play the role. The energy belongs more to the work than to an innate gift. It builds itself, even when one has it more or less from the start.

This notion of energy creates in certain actors a desire to find the sources of energy, centres of energy. There are a lot of actors who go to the Orient to search for these points of reference. Have you been tempted to go that way through the Orient to come back to the western theatre?

I am self-educated in directing and theatre and, further, I do not always feel passion for theatre. It is not a determining element for me. By this I mean that I was always more interested in life itself than with theatre, as I am self-educated, I think that deep down it was neither the technique nor the energies that I found interesting in an actor, but above all the vibrant and personal in him which astounded me on the stage.

I was interested more in his capacity to guide these currents of emotions and vibrations that troubled me and I rather asked from him to manage with his own techniques.

I mean by this that I imagined that every actor could invent his own technique very well. If an actor feels the need to go to India to find his points of energy, I tell him to go there, if another needs to do aerobics or a psychoanalytic treatment, let him do it. But deep down, I was never really interested... in that kind of questions. I was in India when I directed in Bhopal, and I tried to see how the actors worked.

Certain things were persuasive but, on the other hand, perhaps these techniques cannot be applied in order to get some other things. However, I do not know whether these techniques are to be applied mechanically to western actors. But, as I said, it is a domain which I know little of.

Kako se to dakle kaže natrag k publici. U ovoj se emociji biti drug onaj što radi glumac. Kadkada je riječ više o osjetu. Zbog toga ste vi bili performer nego kazališni Stanislavskijski tip. Istina se pjam u kazalištu često radi, pjam energija. Koristite li se u vije pojmom i kako bi ste ga definirali?

K. Valk: "To je upravo nešto o čemu više govorimo nego li o emociji ili psihologiji. Orkestracija ritma predstave oti je ukazati na to kako smjelamo energija, kako je usmjerjamo.

Za mene koje igem u predstavama to je koristan pojam od "psihologije". Kada bih morala pretačnija govoriti o energiji, mislim da bih se poslužila glazbenim terminima: allegro i staccato. Oni su jednostavno pertinentniji, jer je energija povezana s tjelesnim partiturama svakog člana grupe. To ujedno objašnjava kako se tjelesna partitura različitih glumaca povezuje kako bi tvorila energiju koju vidimo na pozornici. Kad u New Yorku čitam dnevne novine, rado pročitam prikaze koncerata jer mi se sviđa način na koji opisuju izvedbe. Voljela bih kad bi ljudi naše izvedbe opisivali na takav način. Glazbeni česta kaže: "Ah, ali ti si na ovom mjestu morala nastupiti u nižim tonovima." Za mene takav način pristupa mislima, tako da se uz likove asocira instrument ili glazba, saha onaj psihologije ili emocije.

Kako započnete rad na nekom komadu?

E. Lecompte: Ne započnemo uvijek nekim komedom, glumci ne raspolažu uvijek od samog početka ulogom koju valja odigrati.

K. Valk: No kadamo se "Two in a text". Kadkad se svi zajedno sjednemo i nešto čitamo, koristeći gledamo film ili transkribiramo neku animaciju, kadkad se odlučimo čitat nešto specifično. Rad se može odvijati i odvojeno, a različitim smucima.

E. Lecompte: Ne izgubimo se u jednom smjeru. Da predstave slično s različitim strana, razvijati nije uvijek onaj koji smo očekivali.

Štano se mnogo glumaca i redatelja oslanja na izotjačnje kazališne tehnike: zen, kien, kienkai, bunraku... Umjetnici odlaze na toku, je li zavis i nast?

E. Lecompte: Neizbježno. Nismo nikada tamno ni idi, sve je već ovisje.

K. Valk: It is precisely that which we talk about, more than about emotion or psychology. The mythical orchestration of a performance shows where we place the energy, where we direct it.

I perform more in plays and use this concept more often than the concept of "psychology". If I had to talk of energy more specifically, I believe that I would like to use the musical terms: allegro and staccato. It is simply more pertinent, because energy is linked to the physical score of each member and of the group. This expresses also how physical scores of different actors link in order to constitute an energy that is seen on the stage. When I read a journal in New York, I love to read the reviews of concerts, because I appreciate the way in which they describe the performances. I would like people to describe our performances in that way. It often happens to Elisabeth to say: "Oh more bass from you there". For me that kind of approach to things, to associate a character to an instrument or a music, is beyond the psychology and emotion.

How do you start work on a play?

E. Lecompte: We do not always start with a play and the actors do not always have a particular role to play right from the start.

K. Valk: We do not fall to each other: "Well, there is your text." We can sit down together and read something, we can watch the film and transcribe the tapes, the we can decide to read something specific. The work can be done in sections, at different moments.

E. Lecompte: We do not engage ourselves in one direction only. We reach the performance from different sides, and the result is not always that which we expected.

Today a lot of actors and directors refer to the Orient: zen, kien, kienkai, bunraku... The artists go east. Were you also seduced by the Orient?

E. Lecompte: We cannot avoid it. We do not have to go there for that matter, we have it here.

Kadašnji redatelj često se koristi jednom riječju, a to je "energija". Kako biste je li definirali?

To je skup osobina nekog pojedinca koje se izražavaju na određeni način. To je energija. To je izraz, brzina u tijelu, način na koji se pokreće, snaga. Energija je svjetlo, topline tijela, one što izviru iz tijela.

Prema vašoj definiciji, energija glumca se razlikuje se, bilo da je na pozornici ili izvan nje.

Sigurno glumac sebi na pozornici i u životu? I da i ne. Ponašanje vrlo smiješljive glumice koje postaju nevjerojatno besramne na pozornici. Taj je fenomen dobro poznat. Kadkada dolazi do odvajanja osjetljivosti. Kadkada razumijemo velike paradokse kada uspoređujemo energiju izvan pozornice i na njoj. Drugi put pak glumac kojeg vidimo na pozornici isti je kao u životu.

There is a word which is often repeated among directors today, the word "energy". How would you define that notion?

It is a cluster of characteristics of an individual which are expressed in a certain manner. That is energy. It is an expression, a speed in the body, a mode of moving, a force. Energy is a kind of light, it is the warmth of the body, it is that which radiates from it.

According to your definition, the energy of an actor does not depend on whether he is on stage or not.

Does the actor on stage bear resemblance to himself in everyday life? Yes and no. I know actresses who are very shy and who become incredibly shameless on stage. This phenomenon is well known. Sometimes there happens a kind of doubling of the personality. Sometimes one can find big paradoxes between what is off on the stage. At other times, the actor you see on stage is the same as in everyday life.

Do the emotion is returned to the public. The emotion springs from the actor because of what he does. Sometimes it is rather a sensation. That is why you belong more to the performance than to the theatre or Stanislavsky. There is a notion frequently used in theatre, the notion of energy. Is it the notion that you use and if so, how would you define it?

Kad koji zahtijevate od svojih glumaca iziskuje samo energiju, kako bi se odrazio ritam, kako bi se jednostavno izrekao tekst, kako bi se bilo to u tekstu onoga i prisutnost? je li pisan energije način u vašoj radnoj metodi?

Glumac koji prilikom pokaza ili za vrijeme predstave ulazi u prostor igre stupa u odnos s imaginarnim svijetom. Dakle, mora uključiti svoju koncentraciju s mišlim i pojava. Dosta vjerovati onome što je zamislio, stvarno se naći tamo gdje se odlučio naći. U togo definicije, mišlim, shodi prisutnost. Ali koncentracija nije dovoljna da bi se definirala energija, koja je sama po sebi tajna. To je nešto vrlo osobito, može ispodizati izvana i još je i pokretno. Ne znam što je dosta energije u svojoj esenciji, ali osjećam je kao svjetlost koja se javlja iz tame. Da bih se malo priznalo, kažem si da je na glumcu da sam prvi vidi u toj tami, da ugrje svoja osjetila energije, da uspostavi kontakte. Nađem, mora je ulogu bolji rad time da se je energija raspoređuje u najboljim uvjetima i da je baneri na blokirati, jer redovito isto tako može glumca učiniti nevidljivim. To se najčešće i prebistvo potvrđuje.

Glumci se često koriste pojmom energije. dopada li se i vama da se poslužite tim pojmom dok radite i kako li ste ga definirali? Ne slušim se tim pojmom, ali čujem glumce kako ga koriste. Čujem ih kako govore da navijaju, trda ili neke svoje energije. Ja se ne slušim tom riječi, ali sigurno sam da kademo isto ali drugim riječima koje pokrivaju istu stvarnost. Jedini trenutak kad se koristimo tom riječi jest kad želimo reći "Danas više nemaš energije". U tome smislu, riječ odražava prije svega tjelesnu stvarnost.

Može li se razviti to umjetno osjećivanje u izjavama koje odražavaju glumce?

Nisam sigurna da se to uči u školama ili, točnije, nisam sigurna da se to uči u školi uopće. Osim toga, jednom kad glumac posjeduje taj dar, nije važno što uč, uvijek će znati nešto više od onoga što uč. Na primjer, imam je zanimljiv tok se nauči a da se ne bude postati mimika. Ne treba postati mimika. Treba se baviti mimom ali ne i postati mimika. A ima i škole svake vrste. Treba, primjerice, gledati velike filmove glumce i učiti od njih. Treba naučiti Chaplina napravit, Busteria Keatona, Lillian Gish. Vidjeti sve njihove filmove, vidjeti Griffithove filmove. Vidjeti kako su i ljudi glumili. To su bili kasniji glumci.

Govorili ste u "postizanju energetske ravnoteže". Bilo tuga, u primjerima koje dajete sličilo se pojmovima "prisutnost" i "energija", koji su duboko povezani. Kako postićite energetsku ravnotežu? Kako objasniti tugu?

Ne energetskom planu valja vježbati misao, što uzrokuje brže cirkuliranje krvi, sroje jako pumpa, puca se pokreću i veće kisika ulazi i izlazi iz tijela. Idealni put da dostignemo to tupa stanja je dinamična mediacija o kojoj sam prije govorila a koja sluša dva etape kao: brzo dinamično deset minuta, skokiti na petama vježba "ta" deset minuta ... Grotowski je nalagao glumcima opasne skokove, kao i da si satima dobavaju kopa. Htio je probiti koemjet našeg tijela.

Prvi je učinak svih tih vježbi, u početku, zamoriti tijelo. Ali kad se tijelo umara, neposredno je posljedica osjećanje je u uzdizanje energetske ravnoteže.

Ne, upravo suprotno. Potonja energija stvara energiju i povećava našu vitalnost, naše prisutnost, naša svjest. Nemašmo. Nemašmo da nas želja nas svjetlo u svjetlo: "Imamo si, treba da prestaneš, poljubiš čel se...". Jer, naravno i započeti putom, dosegiti čelno do stanja u kojima nas mentalni dio nas više neće moći nadzirati. Treba jebati tijelo kako bismo mogli proći psihike sposobnosti. Ne možemo biti veliki glumci ako nemamo jako tijelo. Naravno, možete biti sretni ali prije ili kasnije dosegnuti čelno svoj maksimum. Dakle, glumci li morao trenirati kao atleta. Jer kadrad mu se događa da mora dugo skakati na mjestu pa u jednom trenutku padne u neko stanje trnaca. Ako prebistvo minuta provode u razmišljanju "Joj što mi boli i Joj kako mi je teško!" jer mu misli nisu dovoljno jaki, jer mu pluća nisu jako udaljena krak, onda jednodnevno neće doći u stanje koje se od njega očekuje: stanje onaj amora. Rad zahtijeva upravo hrabrost i nepokornost. Što se više višeg drugog stanja: "Kako se naći na tome? Kako se osvojiti tugu?"... reći bi da svaki od centara u tijelu zahtijeva neki stav, neki tip odnosa prema životu. Treba tjelesno osvojiti se mjestu u tijelu tako da se redovito vježbati u hrabrost, nepokornost i održavati budni svijest o tim centrima. I tada shvatite koji su centar odgovoran i koji odgovori. Otvoriti se, primjerice, fudbali. Kad stvarno što to imfina... sve sude koje su o to apofenije... Ona ima veze sa stvaralaškim sposobnostima, s našim sposobnostima da presretno vanjsko i da to preobrazimo, probavimo i dati namino vanjskom svijetu u nekom novom obliku. Rad sa takrima zahtijeva da dobijemo tjelesne i psihike stavove, odnose prema stvarnosti. Kad je cilj svijesti, popuna svijesti. Često kažu glumcima: "Budite svijesti onoga što se zbiva". Oni koji redovito tako rade ne dte se samo od onoga što im uzrokuje krivo držanje tijela, nego i od onoga koji ih sprečava da žive. Postanu živi, stvoravaju živi.

The work that you expect from your actors demands a lot of energy, to respect the rhythm, to simply say the text, to be there with so much force and presence. Is the notion of energy important in your working method?

In a rehearsal or in a performance situation, an actor who enters the playing circle enters in a relationship with the imaginary world. Then he must be able to ally his concentration to the imagination and believe. He must be able to really believe what he imagines, to really be present in what is proposed. The presence, I think, comes partially from that. But the concentration by itself does not define energy, which is a mystery in itself. It is something very personal, it can come from within or from without and moreover it is moving. In fact I do not really know what energy is in its essence, but I feel it to be the light coming from the dark. To be more down-to-earth, I say to myself that the actor should see to himself, should warm up his centres of energy, establish the contacts. Then, my task is to see that it blossoms in the best circumstances and at least that it is not blocked. Because a director can also make an actor absent. This is unfortunately only too frequently verified.

The actors often use the notion of energy. Does it happen to you to have recourse to that concept while you work and how would you define it?

I do not use this concept, but I hear the actors using it sometimes. I hear them saying that they develop, that they search for or find their energy. I do not use the word, but I am sure that one says the same thing while using other words that cover the same reality. The only moment when we use it, it is to say: "We do not have any more energy today". In that sense, the word expresses only a physical reality.

Can one develop that art of listening in acting schools?

I am not sure that one can learn that in schools or, to be precise, I am not sure that it is something that one learns in school. Moreover, if an actor has this gift, it does not matter what he learns, he will always know something more. For instance, miming becomes interesting only when one learns it without having the desire to become a mime. One must not become a mime. One has to learn how to be a mime but not become a mime.

There are different sorts of schools. One has to watch, for example, big film actors and learn from them. One has to learn Chaplin by heart, learn Buster Keaton by heart, Lillian Gish by heart. One has to see all the silent movies, big movies by Griffith and see how these people acted. These were theatre actors.

You talked about "raising the energetic level". In addition, in the examples that you gave you use the notions of "presence" and "energy", the two being profoundly linked. How do you raise the energetic level? How do you open the chakras?

On the energetic level, one has to work with the muscles, which helps the blood circulate more quickly, the heart pump more, the lungs breathe and the oxygen enter the body and go out of it. To reach that state, the ideal tool is dynamic meditation I talked about before, which includes the stages such as: to breathe quickly for ten minutes, to jump on heels while shouting "ho!" for ten minutes... Grotowski made his actors jump dangerous jumps, throw balls each other for hours. His goal was to scar down the handcloth of our bodies.

The final effect of all these exercises is, in the first period, to fatigue the body. Now, if you fatigue the body, the immediate consequence is not to lift the energetic level but rather to lower it.

No, it is the other way round. Spending energy creates energy and increases our vitality, our presence, our authenticity. It is on the mental side that makes us believe the contrary. "You are tired, you should stop, you'll hurt yourself..." Because if we continue along that way, the mental side will not be able to control us. One should empower the body in order to be able to psychically go further.

One cannot be a big actor without a strong body. One can do things skillfully but sooner or later one sees one's limits. So in fact the actor has to train as an athlete. Because it sometimes happens to him that he has to jump for a long time in the same place and at a certain moment he enters in a state of trance. If he spends fifteen minutes in saying "Oh, it hurts! Oh, I suffer!" because his muscles aren't strong enough or because his lungs cannot pump the oxygen, it is simple, he will not reach the state that is required (the state beyond the tiredness). The work justly demands a certain permanence, a continuity.

Now, as for your other question: "How do you work on that? How do you open the chakras?". Each of these centres signifies an attitude, a type of relation towards life. One has to be physically aware of the places in the body of the exercises, one has to do them regularly - the permanence, the continuity - one has to keep the consciousness awake in relation to its centres. It is at this point that one realises that a certain centre is either opened or closed. To open one's heart, for instance, physically hurts. When one realises what that implies... all the tears implied...

The threat is in relation to creativity, to our capacity to take things outside oneself and transform them, digest them, give them back to the exterior world in a new

form. The work with chakras requires physical and psychical detaching of attitudes, of relations towards life.

The ultimate goal is conscience, total conscience. Then tell the actors: "Be aware of what is going on". The actors who work regularly in this manner not only purify themselves of things that contain them but also of the traumas which prevent them from being. They become alive, tenderly alive.

Theoria games I glimpsed a practice device to portray as two players: "energy" or "presence". But do I in the tension I take notice, later it might precipitate in a deeper analysis?

Aleksić is a energy position-to-remember construction. He doesn't see a single nikada pokazuje da koje je mjere teklo izvesti ono što se sa njim odvija. Karike za to treba više energije nego u drugim trenucima. Ponašanjem se stječe više svijesti o onome što se radi. Zato kažem da je za mene važno znati kako idem. Što gdje dolazi trenutak kad će mi trebati više snage, više energije, dakle treba da je prije ulazim. Tako da mogu iskoristiti više energije u trenutku u kojem želim to učiniti. Ali ne mogu bitno predstavi odigrati s toliko energije. Nikad ne valja saditi nešto sa stopostotnim uspostone energije. Želimo i vikati iz skakati, čine to sa sedamdeset posto, možda sedamdesetpet posto svoje snage. Publika mora dovesti radnju.

A presence?

Tako imaš pojačanje u ono što se radi, povećati svoje tijelo, svoj glas, upotrijebiti ono što je jedinstveno u sebi. Sve to daje neku vrstu prisutnosti... No tekla je o tome govoriti, a ne mislim da bi to bilo nužno trebalo poučavati niti od toga napraviti predmet masovne potrošnje, to je nešto tajkovo.

There are two notions to which the notion of being and presence also refer: the first one is the notion of "energy", the second one, that of "presence". Do you use these terms and if yes, could you say precisely in which sense you use them? I think that energy is a construction of space and time.

One must never show the degree of difficulty of what one does on stage. Sometimes more energy is required to do certain things than at some other moments. Through repeating of what one does, one becomes more aware while working. Because of that I always say that for me it is important to know where to go. Here comes the moment in which I will need more power, more energy so I have to spare my energy in advance. In that way I will be able to use more energy when the moment comes. But I cannot act all through the performance with that amount of energy. One must never do anything with 100 per cent of one's capacity. If you want to shoot or jump, do it with 70 or 75 per cent of your capacity. It is up to the audience to finish the action.

And the presence?

You have to have confidence in what you are doing, to know your body, your voice, to know what is unique in you. All of this brings a sort of presence... but it is difficult to talk about it, and I do not believe that you can necessarily teach it or make a product for the market out of it: it is something mysterious.

Da li se pojmovina glumca česta vokalije "energija" i "prisutnost"? Šta mislite o tim pojmovima?

Postoji nešto što se zove prisutnost živog glumca. Mislim da ta prisutnost ima neke veze s pojmom eventualnosti. Drugim riječima, kada gledatelj sluša da glumac ne samo može promijeniti ono što trenutno radi, nego i da je gospodar te promjene, da ne mora promijeniti ni eventualno male to učini, u tome trenutku glumac posjeduje prisutnost. Nasuprot tome, ako gledatelj osjeti da se glumac približava promjeni, da bi svaka promjena predstavi usporila, onda glumac se posjeduje prisutnost. Zapravo, glumac se igra opretnosti, opretnost koju on proizvodi zbiva prisutnost.

Prisutnost se može objasniti i tako što ćemo prvo pojam neravnoteže što ga izvodi Eugenio Barba. Konkretno govoreći, glumcu je moguće proizvesti neravnotežu, vrstni se ravnoteži i otmiraj zahtijevajući neku drugu neravnotežu. Ta neravnoteža, taj smutljivi sukob u glumčevu duhu i tijelu, stvara se prisutnost. Ako dakle držim podrijetvo i sve se dobro odvija, mogu se zauzvrat uzeti neke neravnoteže i gledatelj će doživjeti nastavak se što što slušaju što govore, nego što što raskidno izvija što to radi i ne znaju što to radi. Žele dakle vidjeti što će se dalje zbiti.

A šta se tiče energije?

Znači, zakre, pokreti koji prolaze tijelom... otišlo to obrascu sposobnosti glumca da osjeti impuls, da ga postane svjestan i da odabere hoće li ga sljediti ili ne. Kao sam već rekao, vrlo je teško ovladati emocijama i osjećajima koji su prolazi. Glumac mora do neke mjere biti sposoban da bude dva u jednom, da se drži postojanje od samoga sebe i da sam sebe vidi. Mora, primjerice, znati da ako se sjeđe na jedan način, recimo cijelom stražnjicom, onda je to stoga što je odabire tako odnosi a ne zato što ne zna kako bi drukčije spao. Mora biti kadar osloniti se na dubinu trupa, na temelj koline. Mora biti na raspoložanju energiji, a kroz trening stječe tu sposobnost.

Također dakle tvrdite da bi se stekla energija? To nije nešto što namirno je sjet?

Ne. Moramo vježdati kako bismo bili sposobni primiti ono što nam se prenosi, kako bismo bili sposobni uzvraćati se na to i vrati je natrag.

A kako to vježdati?

Uzima nekakvih klasičnih vježbi koje u tome pomažu. Međim, između ostalih, na vježbi moljenja: glumac pravi neku osobu i mora biti kadar reprodukovati ono što ona radi. Ima i vježbi povjerenja. Na primjer, glumac putuje da mu tijelo padne i da ga neko primi. Nado se slušati jednom vježbom povjerenja koja se zove "voda sljepog ređa". Povezu se od određene broje osobe i

zanim se od njih traži da vidi druge. Oni koji nemaju povjere preko očiju moraju sljediti one s povjerenjem a da pritom pripiše svoje vođe da se udare u zid ili u stari. To iskušava pune senzorika. Sve su to zapravo vježbe u tome da se bude otvoren prema onome što drugi radi.

Da se može prisutnost?

Da. Teko mi je razlikovati prisutnost od energije. Međim da vježbanje vodi do obje to kvalitete. One su bliske rođakinje budnosti i sigurnosti, onoga što je Stashevski zvao uzredotočenost. Ne vjerujem da je energija neka mistička tekućina koja se ulijeva i otišva.

Two notions often recur among actors: the notion of "energy" and the notion of "presence". What do you think about them?

There is something plain and simple which is called the presence of a living actor. I think that this presence has something to do with the notion of eventuality. In other words, when the spectator realises that the actor not only can change what he is doing, but also that he is the master of that change, that he does not have to change, but can eventually do it, it is at that moment that the actor has a presence. As opposed to that, if the audience senses that any change would frighten the actor and runs the risk of ruining the performance, there is no presence. In fact, the actor plays with the danger. It is the danger that he generates that creates the performance.

The notion of presence by Eugenio Barba can also explain the notion of presence. In concrete terms, the actor is capable of producing an imbalance, of recovering the balance and then producing another imbalance. This imbalance, this intrinsic conflict in the body and the spirit of the actor, will create the presence. For instance, if I present a lecture and everything goes well, I can stop in the middle of a sentence, and the audience will wait for me to continue, not because it is listening, but because it both knows what I am going to say and does not know what I am going to say. It wants to see what happens.

And what about the energy?

You know, the chakras, the movement through the body... all that training is capable of giving the actor a capacity to have an impulse, to be aware of it and to be able to choose whether to follow it or not. As I already said, the notion of emotion or of a feeling that passes is something very difficult to master. The actor has to be, up to a certain point, capable of being two

in one, of standing aside of himself and see himself. He has to know that if he acts in a particular manner, slipping down, it has to be because he has chosen to do it like that and not because he cannot do otherwise. He has to be capable of backing himself either upon the bottom of his stomach or upon the base of his spine. The actor has to be disposed to the energy, and it is through training that he achieves this disposition.

Then one has to train in order to gain the energy? It is not something that one has?

No, one has to train in order to be capable to receive what is being communicated, in order to be capable to concentrate on it and on what one has to give back in return.

How does one train to reach that?

There are many exercises which are rather static. Among others, I think of the exercises of mirroring: the actor observes a person and has to be capable of reproducing what that person does. There are also the exercises of confidence. For example, one lets oneself fall and be seized again. I like to use the exercise of confidence called "the chief of a blind file". I bandage the eyes of some persons and ask them to lead the others. Those who do not have the bandaged eyes have to follow while preventing those who lead to hurt themselves against the wall and other things. This requires a lot of sensibility from the others. All these exercises are part of the training for being disposed to what others are doing.

Disposed to be present?

Yes. It is very difficult for me to distinguish the presence from the energy. I think that the training leads to both of them. My opinion is that the notions of presence and energy are close relatives of vigilance and responsibility. I what Stashevski would call concentration. I do not believe in energy as a mystic liquid which enters and goes out.

Je li energija važna sastavnica većih predstava? Koristite li se tim pojmom kada radite s glumcima?

Struktura mojih predstava često su složene. Zamislite, nakon što smo jedina tri ili predvo, stajemo u dvoranu za pokuse i odgađamo trenutak u kojem ćemo započeti. Smijemo se, čitamo novine, radimo sve što možemo i naposljetku govorimo o djemu ili trima stvarima koje bismo možda rado napravili, nakon što smo s dvjema ili trima osobama privatno razgovarali, zatim duboko udahneemo i započnemo rad na komadu. To je isporučatelj. Zanimljivo je kad ustanovimo da glumci energiju gube ili staju tijekom tih susreta. Energija se liri među ljudima, oni si je uzajamno daju. Nečija reakcija ili daje ili ne daje energiju nekom drugom. Predstava potječe svoj vlastiti metabolizam. Ja ne zahtijevam da glumci budu margo ili više energični. Ne kačem "više energije" ili "ta energija". Glumci zapravo pokreću enoliako energije kakvo je uistinu imaju.

Mislili da ljudsko biće da se nešto "učini" aktivira energiju. Mislim to, to je tvoj ego u čitavom stanju. Sama činjenica da si netko kaže "Odužujem da ću to učiniti u tom trenutku vrlo je destruktivna. Puno je zanimljivije pustiti da ljudi međusobno djeluju. Uvijek se događa nepredviđene stvari i na kraju se jave pokreti koji su u funkciji onoga što se zbiva a ne onoga što se namjerava odložiti. Kako smo svi zapravo mi sami, sve što čitamo prirodno je i nije unaprijed isplanirano.

Riječ je dakle o tome da se uključuje "voluntarizam".

To ne podrazumijeva, tako je dosadno! Nema strahinje stvari za nekog osobu od toga da unaprijed donese odluku tako će u nekom prizoru upotrijebiti više energije. Energija je nešto što pojedinci osjećaju između sebe. Kad na dogodi nešto što ljudima daje energiju, to se donosi vid. A kad im nešto oduzima energiju i to se vidi. Zanimljivo je vidjeti i živjeti taj fenomen.

Is energy an important component of your performances? Do you use this notion when you work with the actors?

The structures of my performances are often complex, imagine: having prepared the sets for weeks, we arrive in the room for rehearsals, we put off the moment of actually starting. We laugh, we read newspapers, we do all that we can and finally, we talk of one or two things we would like to do, having discussed with one or two persons privately, then we breathe in deeply and start with the play. It is exhausting! The interesting thing is that the actors acquire the energy or lose it all along these sessions. The energy spreads itself among

the people, they give it mutually. The reaction of one person gives the energy to others or doesn't. Each performance possesses a metabolism of its own. I do not demand from actors to be more or less energetic, I do not say "More here!" or "Less there!" Actually, the actors produce as much energy as they really have.

What I find most destructive is the human will to "do". I feel that, it is the expression of a pure ego. The fact that one tells oneself: "I decide to do this thing is that person" is a very destructive. It is much more interesting to leave people to interact. Something unpredictable happens, always, and we end up finding gestures depending on what happens instead of doing what we decided. Since we are really ourselves, all we do is natural and does not have to be planned.

Then the main thing is to avoid "voluntarism".

I can not stand it, it is so boring! There is nothing more horrible for someone than to decide in advance to put more energy in a scene. Energy is something which the individuals sense among themselves. When something which gives the energy happens, one can see it. And when something which makes one lose energy happens, one can see that too. It is interesting to see and live through that phenomenon.

Glumci daju često i sebe dva pojma: prvi je pojam "energije", drugi pojam "voluntarizma". Tvoru li oni dio našeg rednog života?

To su sasvim uobičajeni pojmovi koji se javljaju tijekom predstave a i tijekom pojedinog pokusa. Na, kako ih definirati? Teško. Primjerice, u istraživanjima koja preovlađuju energija mora biti izrazito pozitivna. Da bi se to postiglo glumci se manje usredotočuju i pripremaju prije nego što gluma ili sudjeluju u pokusu. To im omogućuje da budu u stanju igre, stanju usredotočenosti, kako bi dobro započeli rad. To im omogućuje da se ne na impulsu, na energijskom protoku na pozornici, koji je redovi od predstave do predstave. Ta je energija globalna a ne ljudska s pravom smislu riječi. Mislim da se može ograditi, da se ona stvara, ima li prevlađuje, nije dobra. Nema li je dovoljno, možda zato nema ni prisutnost. Seo je vrijeme u stanju rad najviše geometrije. Neki glumci, već prema svojoj naravni ili jer im je to urodno, stvaraju energiju tekde od drugih. Usredotočenije je važan aspekt rada, kao i činjenica da glumci mogu stajati u igri, čak i tijekom pokusa. Bez sumnje, energija donosi situ koja omogućuju upis glumca u prostor i karikada njegov angažman u fokus ili pak može neki lik kasnijati nekom drugom liku, shodno zahtjevima teksta.

The actors sometimes often use two notions: the one is energy and the other presence. Do they make part of your working vocabulary?

These are thoroughly habitual words all along the performance, and all along the rehearsal. But how to define them? It is difficult. For example, in researches that I do, the energy has to be extremely present. To achieve that, the actors concentrate and prepare themselves before they start to act or rehearse. This enables them to be in a state of play, of concentration, which helps them to begin. It helps them to work on their impulse, on the energetic flow on stage, which varies with the nature of the performance. This energy is not physical in a proper way, but global. I think that it can be constructed, that one can govern it. If there is too much energy, it will not work. If there is not enough energy, perhaps the presence is lacking. It is a work of variable geometry all the time. Certain actors, depending on their training and education or on something innate, govern that energy easier than others. The concentration is an important aspect in the work, as is the fact that the actor has to constantly remain in play, even during the rehearsal. There is no doubt that the energy brings with itself a certain aura which permits the inscribing of the actor in a space and sometimes in putting him or her character into the focus, if the text requires so.

čudezni simulakrumi istoga
izvedba marijanskog mita
u marinkovićevoj glori
pale: morana čale

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miraculous simulacone of the same:
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Kao što se tvrdi u naslovu, predmet kojim se bavi ovaj tekst nije bit marijanskoga mita, pa nisu ni oblici njegova ritualnog ili ikonografskog prikazivanja, nego književna razrada koja ispostavlja performativni naboj njihova uprisonja. No, koliko god svakeone pripadniku kršćanske civilizacije bili prismo poznati atributi njezina najslavnijega ženskog lika i njegovih sakralnih radijacija, upitno je napomenuti da dvostučenju konstrukcija Marijine vjerskog kulta nije konačno davana, unatoč visokoj kodifikiranosti što obilježuje odnos marijanskoga mita prema temeljnom temeljnom događaju kršćanstva, tj. unatoč njegovu "krucijskom mjestu u ekonomiji spasenja" (Warner 1963: 227). Naime, golemo naslijeđe vrijednosti što se zgubljavaju u mitskoj osobi Djevice Marije izlazi iz njezina položaja spona između čovječanstva i Gospodnjive dvojne prirode (istešene Utjelovljenjem, vrhunskim otkajstvom u svemiru), zbog kojega ona sudjeluje u mističnome spoju božanske i ljudske dimenzije ne samo putem svoje sina, nego i zahvaljujući vlastitome Uznesenju u Nebo, čime postaje ševitnim dionikom Svetoga Trojstva (prema Jungu, usp. Warner 1963: 132). Stoga je Marija Bogu jedinstven slučaj ljudskoga pristupa Stvoriteljevu umu, izvoru providnosnoga reda i jedinstva svemira, tvorca njegove porajnosti i vlasnika transcendentnih vrijednosti dobrote / ljepote / istine; s druge strane, Marija je stvorenje koje je podarilo život Božjemu adaptivnome ljudskom obliku, koje mu je, kao i mi, omogućilo da iskusi telesnu i emocionalnu patnju te živu koja je bila središtem njegove iskusiteljskog poslanja. Dotacaj sa Svevišnjim što ga je čovječanstvo pružila zahvaljujući svojem paradoksalno dječijevanskom najdinstvu (usp. Handelmann 1969: 72), a što ga je sam Bog proširio na ljudski rod, ne pridaje joj samo budućnu posredničku sposobnost da za čovječanstvo transcedentni ishod mladi, nego je čini iznimnim prikupljaštem metafizičke zabrinja koja kršćansku, poglavito katoličku proizvodnju značenja privede pretehtito platonističkom obrascu mišljenja kojemu je sličan zapadni um, uključujući i njegov racionalistički podjatak. Strah da se od transcendentne cjelovitosti svijeta odaleco nepostojanim ponorom što ga je izazvao istočni pad, koji ljudsku sudbinu žigose nepovratnim propadanjem, boli, neredom, kvarenjem i smrtu, dionizirao života zbuđuje s postojanom prazninom, preinakom u svemiru, spornajnom obmanom, estikom okajlenosti, higienikom zagađenosti, telesnom naskomadenošću, spoznajnom neizvjesnošću, mijena koja sve preplavljuje postojanje čini prolaznim i nepostojanim, izgubljenom senjajkom prelikom izgubljenoga izvornika, nepopravljivo onedionim i odvojenom od svojega idealnog doma, marice nedostajnog identiteta, pouzdanosti i potpunosti, kako život vlastitruku izmjeruju svetlost svojega iskone, razmjenjuju u nabrojene razlike koje jasno dijele od nazočnosti apsoluta, čeznja da se ponovno uspostavi skladna vijes autentične cjeline života koje bi ostajale spojenom sa svojim temeljem i svjetlom može se pomisliti jedino kao potraga za duhovnim, inteligibilnim ali ne i osjetljivim perceptibilnim estetikom, jer nikakav opipljiv dokaz ne može postići da se razmotritost ovdosvjetskih simulakrura poklopi sa savršenošću uzora, niti

As stated in the title, it is not the essence of the Marian myth, and not even so much its ritual or iconographic representations that are the issue of my paper, but rather a literary elaboration questioning the performative charge of their enactment. Yet however familiar to any member of the Christian civilization the attributes of its most venerated female figure and her social irradiations might be, it is worth noting that the bimillennial construction of this religious cult is not definitively accomplished, in spite of the myth's highly codified relation to the very grounding event of Christianity, i.e. of its "crucial place in the economy of salvation" (Warner 1963: 227). In fact, the huge legacy of values condensed in Virgin Mary's mythical person derives from her being the link between humankind and Our Lord's double nature (achieved through the Incarnation, the supreme mystery of the universe), she herself participating in the mystical union of divine and human dimensions not only through Christ her son, but also by means of her own Assumption into Heavens, as the fourth element of the Holy Trinity. The Mother of God is therefore the unique case of human access to the Creator's mind, to the source of the providential order and unity of the universe, to the author of its stability and the owner of the transcendent values of goodness/beauty/truth; on the other hand, Mary is the creature who gave birth to God's adoptive human features, enabling himself to experience the physical and emotional suffering and sacrifice intended for his redemptive mission. The mankind's contact with the Almighty thanks to her paradoxically virginal motherhood (cf. Handelmann 1969: 72), extended by God himself to the human race, confers on her the miraculously mediating ability not only of transcendent intervention in favour of the latter, but also qualifies her as the realm of the metaphysical anxiety which conforms the Christian, especially Catholic, production of meaning to the predominantly Platonic shape of the Western mind, including its nationalistic thought. The dread of the distance separating humankind from the transcendent totality, provoked by the Fall, which marks human destiny with irreversible decay, pain, disorder, corruption and death, associates the finitude of life with spiritual vacuity, temporal alienation, cognitive delusion, ethical adaption, hygienic contamination, physical fragmentation and cognitive uncertainty, the overwhelming charge—mimesis existence transient and unstable, burns it into the lost original's inapparent serial copy, immediately polished and separated from its ideal home, the matrix of the unattainable identity, reliance and integrity; since life is a multiple betrayal of its origin's perfection, fractured in myriads of differences dividing the self from the presence of the absolute, the yearning for reestablishing a coherent vision of life's authentic wholeness, attached to its foundation and purpose, can only be grasped as a quest for a spiritual entity, intelligible but not sensible, whereas no tangible proof can make the variety of this world's simulacra match the perfection of the model, no forgery can ever reproduce the unique self-identity of the Same. If time, death and loss of meaning result from an irreparable event, and yet the perspective of salvation (i.e. of reaching eternity, repositing immortality and reflecting a genuine, unmediated

ikavak petvorina ikada može reproducirati jedinstvenu samoizloženost fatoga. Ako vrijeme, smrt i gubitak značenja istohde iz neuklonjive događaja, a krišćanaka se zajednici ipak nude izgledi da se spasi tj. da dopre do vječnosti, povati besmrtnost i iznova prizove ikonsko, neposredovano znanje o transcendentnoj istini, prilika da se izokrene stijed naseke ljudskoga roda (usp. Warner 1992: 73; 109; 290) može se ukazati samo vrhunskim činom milosrđa koji je kadar dokinuti vrijeme, ispraviti pomutnje, izmisliti zjave, obećati ispravnost, ponoviti nitičvost, nadoknaditi odsutnost, pronurjeći pronurjeću, ukloniti razliku, uskrisiti proziru nazočnost jedne jedine i jedinstvene istosce. Opciov pravosjeka kojim je Svo-mrč ljudsku izdaju osuilo na trajnu izdaju prividne moće se zbiti jedino kao čudo što de ga izvisei jedinstveno posredničko biće, Majka Boža. ■ Naime, inteligibilno bić Djevice Marije ne izlaskuje samo do se pretpostavi dvojnost njzine naravi, nego njeznoj neopozitnoj prisutnosti, koja obodaje iztavljenje od opojne simulakruma, nameće potrebu da se ukazuje postdovana uprno tim istim ikoničkim i plastičnim simulakrumima. Jednako kao i bilo koje božanstvo obdoreno vjovnim vrijednostima što ih sačinuje samostojitvnošću, jedinstvom, potpunosti, počelom, savršenim spojem i cjelovitosti duše i tijela, autentičnošću, apsolutizmom, izvajenošću, istinom, čistotom, krapošću, vječnošću, nepromjenljivom stalnošću, eshatološkim obećanjima, čak se ni Djevica Marija ne izosima od obove da svoju nazočnost dokazuje obrednim prikazivanjem. Međutim, za razliku od dionizjskih božanstava, u slučaju kojih se ritualna prizivanja podudajuju s njihovom stvarnom prisutnošću što se doživljava kao doista utjelovljena svojim užonjenjem, pragmatika sakralnih vizualizacija Djevice Marije arduja je - ili bi morala biti, u skladu s platoniziranim logikom svojega narisa (usp. Handelman 1999: 71 - kazališnoj mimetickoj transpoziciji: sukladno radikalnoj ontološkoj i spoznajnoj drugotni njzine supstancije naprema iluzornoj naravi materijalnih medija u koje se ona simbolično projicira, prikazi Djevice Marije ponavljaju nepozvoljeno kao stavljeno u zgradu istom virtualnom meta-porukom: koja uvjetuje scenske izvedbe: "ovo je pretvastanje, ovo je himba" (usp. Handelman 1999: 67-71). Simbolični potencijal plastičnog simulakruma Madone - baš kao kad je posrijedi estetski predmet - ishod upravo iz osobine namoga nositelja lefemernoga, prividnoga označitelja da sâm sebe nadilazi, upuivajući na označena koja je jednakoizvredno odbacivanju svega što je efemerno i prividno; označitelj se njeđe označenim koje zastupa. Pobožna kontemplacija Djevičino slike zahtijeva mnogo složeniju pragmatiku strategiju negoli kazalište: dok se od kazališnoga gledateljstva obokuje da obustavi nevjericu i ujedno vjerovanje u događaje koji se izvede na pozornici (budući da je poznavao da odgodi aksiomatsku procjenu i označitelja i označenog), kako bi, naprotiv, vjerovao u istinitost referencije simbola, vjernik / vjernica mora obustaviti svoja vjerovanja da je ulog istine u kontemplirani simbol istinu pravi, te prema tome obavljati sadnju koja svojoj vlastitoj senci protuloviti prijedati mu / joj da obdavanjem simulakruma idolatrijski oskvrne senci ik-

knowledge of the transcendent truth) is being offered to Christianity: a chance to reverse humankind's disgrace (cf. Warner 1992: 73; 109; 287; 290) can only come through a supreme act of mercy which can abolish time, rectify deviation, mend the gap, make vanity vanish, nullify nullity, fill up the absence, contradict contradiction, remove difference, recover the transparent presence of the one and only same-ness. The withdrawal of the Creator's sentence condemning human betrayal to be permanently betrayed by appearances can only be a miracle performed by a unique mediating being, the Mother of God. ■ In fact, Virgin Mary's intelligible essence not only requires the assumption of the doubleness of her nature, but also binds her non-sensible presence, promising rescue from the falsehood of the simulacra, to the necessity of being mediated through those very iconic and sculptural simulacra. Just like any deity invested with the supreme values it reassumes (self-identity, unity, totality, origin, perfect integrity of soul and body, authenticity, the absolute, certainty, truth, purity, chastity, eternity, immutability, constance, eschatological promise), not even Virgin Mary is exempted from the need of demonstrating her presence through ritual representation. Nevertheless, unlike the Dionysian divinities, whose ritual evocations coincide with their actual presence and who are perceived as being genuinely embodied by such enactment, the pragmatics of Virgin Mary's sacral visualizations is - or should be according to its Platonic logic of design (cf. Handelman 1999: 71 - more cognate with theatrical mimetic transposition: subsequent to the radical ontological and cognitive otherness of her substance against the illusive character of the material media of its symbolic projection. Virgin Mary's representations repeat the unrepeatable as bracketed by the same visual meta-message conditioning stage-performances: "this is pretense, this is artifice" (cf. Handelman 1999: 67-71). The symbolic potential of a plastic simulacrum of the Madonna is due - just like in an aesthetic object - precisely to the self-transcendence of the material vehicle of the signifier (ephemeral, apparent), pointing to a signified which conveys the rejection of anything ephemeral and apparent; the signifier is denied by the signified of which it is the agency. The pious contemplation of the Virgin's image requires a much more complicated pragmatic strategy than the theatre: while the public of the latter is expected to suspend both its disbelief and its belief as regards the events performed on the stage (divined as it is to a deferral of axiomatic evaluation of both signifier and signified), a believer, in order to truly believe in the true reference of the symbol, must suspend higher belief in the true investment of truth in the contemplated symbol, and therefore perform an activity that contradicts its very purpose by preventing himself from committing the idolatric profanation of the holy figure. The supreme substance is a model which cannot really be reproduced; the form of the same cannot really be repeated without being named by difference, the representation of the same is valid only insofar as it does not represent the same. ■ But once put in action, the mechanism of the miraculous power to overcome finitude just cannot help producing miracles

Whovna supstancija je model koji se ne može uistinu reproducirati; oblik istoga ne može se doista ponoviti, osim tako da se umišli razlikom; prikaz istoga valjan je ukoliko ne prikazuje isto. •No kad se jednom pokrene, mehanizam budesne moći da se prevlada dovlaštenost jednostavno ne može, a da ne proizvodi čuda koja nadilaze njegovu vlastitu bit da bude naročan sprikos prividno naravi svojih tvornih simulakrura. U kratkim vremenskim razmacima, dijelom katoličkoga svijeta, prizna ljudske simboličnih podjetejnika na Djevici Mariju obiluju pro-govoruju utjelomljen rječinama i nadavse ljudi suze majinske tuge (ili suzuti što klice niz obrase Bogorodičnih kipa, kao proturječni dokazi prenatulene Apolunotnog identiteta koji se nastoj obmaniti na javnoj pozornici. Njegov bi vječni život morao biti više životom od života samog (kad je potonji njegova puka oporabiteljska spodobal, a kamoli od svojih nedužih ikoni-kah i plastičnih prikaza, drugostupajnskih primjenaka što krivotvorne privlačiti uzor. Je li moguće zamisliti odživljenje druk-čije vrste, koje bi dokinulo umjerno zastatidivno simulakrura, domoglo se biti (biti i prenatuleno je reprezentiraju je, tj. opnatuleno je prikazujući je? Može li apseut sam sebe pre-dstaviti a da se ne obaznjevdi do kazalinske predstave, je li ga moguće provesti, a da se ne izvede? Može li se ponovno upo-staviti marijanski mit u svojoj čistoti, može li se ponovno uspostaviti ikoli mit u svojoj čistoti, tako da se čudo Božjega milosrđa prema čovječanstvu ponovi posredničkim djelova-njem stvorenja čija bi čista, čestita, iskrena vjara i suot obuzvalje i doslovno utjelovile bitne ose svojega modela? Može li se simulakrum odstraniti (izvratim ljudskim primjenjem uz ideal? Može li identitet ponovno stedi svoju neokmjenu cjelovitost tako da se ne nametne kao naprijeporan i svet model te iz svojih savdenih ponavljanja odagna razliku? Kakve izgade ima bilo koji program koji teži za (re)produkcijom identičnih ponavljanja, bilo utanjajući u mističnu identifikaciju s mitikom skupom vjerdnosti, bilo upuđajući se u strogo došljednu pri-mjenu kakva od svake racionalnosti odočena koncepta? •Dramski tekst kojemu du (re)struktu prizorište prematati u protuvjetlu nabrojanih pitanja, što doprile s njegove stratišne pozornice - Glorije Ranka Marinkovica - nastao je 1995, pet godina pošto je bile objavljen dagna o nebeskom Umazanju Djevice Marije duhom i tijelom, te dvije godine pošto se još jednom u svakako na posljednji put, tom prilikom u Sinacusa na Sicilji, pronie glas o najpovoj repri Bogorodičina kipa koji plače, a koju su službeno potvrdile katoličke vlasti. Spomenuti događaji - koji sami po sebi ponavljanju navodne izvorne do-življaje svetoga Tome koji je e neba primio Gospin gojas kao dokaz o njezinu Umazanju (Warner 1983: 97)(odnosno svetoga Franje koji je opazio kako se smijeli njezina sveta slika (Magli 1997: 10) - zacijelo su hrvatskome autoru poslužili kao uzori svojevrsnoga dramskog ponovnog uprizorenja, prikaza drugih prikaza, barem na prednjoj pozornici njegove mimetičke po-vršine. No njihovi se prikazi pretapaju s drugim problematikim, na stratišnoj pozornici igranim ponavljanjima drugih mitskih prikaza - primjerice, eipovskoga mita, mita o razmetnomu sinu, izokrenutoga orfičkog mita i ponajviše pigmalionskoga, modela iz Ovidijevih Pretvorbe (njegove prvoga znamenitog

which overcome its own essence of being present inde-pendently of its material simulacra. Every once in a while the hollow shells of Virgin Mary's symbolic reminders in the Catholic world are animated by the consoling aspect and especially tears of maternal grief and/or compassion spilled down the cheeks of the goddess statues, the contradictory evidences of the Absolute Identity in disguise, aiming to reveal itself on a public scene. Its eternal life should be more life than life itself (the latter being an emulation of the former), not to mention its inanimate iconic and plastic representations, the second-degree tokens falsifying the primary ontological instance. Could an animation of a different kind, which suppres-sed the artifice of a simulacrum, seize the essence of the essence and present it while representing it? Can the absolute perform itself without being degraded in stage-performance, can it act without acting? Is it possible to restate the Marian myth in its purity, is it possible to restate the Marian myth in its purity, repeating a miracle of God's charity towards humankind by the agency of a creature whose pure, honest, sincere faith and compassion enfold and literally embody the essential features of the model? Can a simulacrum be re-moved through the direct human adhesion to the ideal? Can the identity regain its perfect integrity, imposing itself as a sacrosanct model and banishing difference from its perfect repetitions? Which are the odds of any programme pursuing the (re)production of identical repetitions, be it an immersion in a mystical identification with a mythical set of values or a rigorously coherent application of a concept, purged of all irrationality? •Glorje by Ranko Marinković, the play whose double scene I am going to examine, was written in 1995, five years after the declaration of the dogma of Virgin Mary's Assumption, soul and body, into Heaven, and also two years after another widely reported instance (and positively not the last one) of the Madonna's crying statue, the one of Sinacusa in Sicily, that was officially approved by the Catholic authori-ties. The quoted events - in themselves repetitions of the respective presumed original experiences by Saint Thomas receiving Our Lady's belt, proving her assumption (Warner 1983: 97), and by Saint Francis perceiving a smile of her icon (Magli 1997: 10) - certainly served as models of some kind for the Croatian author's dramatic reenactment, representation of representations, at least on the front stage of its mimetic surface. However, the representations merge with other problematic, back stage repetitions of other mythical rep-resentations - for example, of the Oedipal myth, of the prodigal son myth, of the inverted Orphic myth, and in particular of the Pygmalionic myth, the model drawn from Ovid's *Metamor-phoses* (the first illustrious repetition) imitated through differences by Shakespeare, Ibsen, D'Annunzio, and Piran-dello. •The dramatic surface of the play deals with the ritual project of a young and ambitious Catholic priest to ecogitate a fresh and original Virgin miracle in order to resuscitate the vacillating devotion of his flock, the population of a Croatian island's, distracted and impeded by the atheist regime. The hope of being appointed Bishop is the last but not the least of his motives. That at least is the front stage script of his mind

ponavljanja što su ga razlikama oporadi Shakespeare, Ibsen, D'Annunzio, Pirandello. • Dramska površina teksta bavi se ritualnim projektom ambicioznog mladog katoličkog svećenika da onade svjedo i izvorno Djevično čudo kako bi utisrile pokolebanu pobožnost pučanstva na svojemu oltaru, koje se od vjere odvrgnulo pod utjecajem ateističkog režima; nada da će ga imenovati izdubim biskupom nije mu prva, ali ni posljednja pobuda. Takav se scenarij barem ispisuje za prednju pozornicu njegovih nakana, dok u Biskupovoj knjižnici pregledava crkvena glasnik, u potrazi za primjerima, prethodnim slučajevima, nadahnucima, za scenarijem. Što se, međutim, događa u scenariju za stradaju pozornicu njegove pobude da djeluje, on bi mogao, ali odbija spoznati. Ono što se naplo doma kao puki voluntaristički pokušaj ideološke manipulacije masama i prosluđuje se - na prednju pozornicu - kao ik političkom cilju usmjereno posjećanje za performativnim iskorištenjem mita - kakvo će tri godine poslije Lévi-Strauss (1968: 231, usp. Descombes 1979: 127-8) opisati kao utjecanje "simboličnog učinkovitosti", koje mit i ideologiju spaja u zajedničku težnju da se "pripitomi brutalni element postojanja, asimilira heterogeno, besmislalnom pride smisla, racionalizira nesuvislo, uklatko, da se drugo prevede na jezik istoga" (Descombes 1979: 129 - ono, dakle, čemu je namjera modelirati zajednicu subjekata, drugih i različitih od tvorca modela, već je navodnog twice stvorilo svojim podanicima modeliralo i unaprijed ga, kao sub-ternum, potkredilo upisima očinskoga diskursa. Očinski se diskurs nije upisao samo u tekstualnu mrežu koju subjekt namjerava nadopuniti svojom vlastitom izvedbom, nego i u njegovo ozračje očinski kodirano ime, Jere, Jeronim, crkveni otac, isposnički djevojački klop. Warner 1983: 74-5), otac / sin / zaručnik djevdanskoga mita Djevice Marije (usp. ibid., 93, 127), zaručnik odan borbi za svetštenstvo, radikalni promicatelj isposničke čistote koja se spješe duhovnom i telesnom stegom (usp. ibid. 67, 68, 75, 98), progornitelj je tijela (usp. ibid., 60, 73, 76, 180), privide, simulakruma, predstave. Otac Jere trudi se savršeno ponoviti nam svetoga Jeronima, tj. svojega oca, da ostvari svetštenstvo u blizu Gospodina, svojega Oca, zato se običa svojz Majci - Majci - Zaručnici (usp. Warner 1983: 103 i Kćeri klop. Magli 1997: 98) svojega Oca ložlje Očeva, Gospodinovo i svetoga Jeronima. Upravo kao i njegovi oci, Djevoji je Mariji u neznanoj čistoti bio otac Jere sin po svojoj vjeri, zaručnik po pozivu i, dakako, otac - ne samo po svojim naslovu, nego i prema stvariteljskoj upotrebi upisane gestii koja ponavlja ličkovu imaginarnu identifikaciju sa svojim Ocem: izvest će autentično čudo izvornice Majke sam sebi riječudi da će time ponoviti čin svojega Oca; dakle, da bi isklopio svoj brak svoje sjeje i Majke, zbubivši Očovo mjesto, morat će ubiti svojega Oca i na to zaboraviti (usp. Freud 1991b: 454-7). Nesvjestan da je u svojoj upisanoj ulogu očinskoga Trojstva kojemu se potkredio, otac Jere istražuje način da prevazi platonističko prokletstvo pojavnim simulakruma: Djevičin klop u biskupijskoj crkvi zamjenit će prebavljenom živom djevicom, prebavljenim sjelom koje zvali čistu dušu čedne i odane Kristove zaručnice. Za ulogu koju valja odglumiti (iznad ga usjekom razbježnupa, usp. Manković 1982: 100-101) on biva mladu redovnicu,

while he is inspecting Church magazines in the Bishop's library, in search of examples, precedents, inspirations, in the quest of a script. The back stage script of his urge to act is what he could, but refuses to acknowledge. What appears to be a mere voluntaristic attempt of ideological manipulation of the masses and is judged - on the front stage - as a politically goal-directed recourse to the performative exploitation of a myth, intended to model a collectivity of subjects other than the creator of the model, three years later would be defined by Lévi-Strauss (1968: 231; cf. Descombes 1979: 127-8) as an appeal to "symbolic efficacy", joining myth and ideology in the common objective of "taming the brutal element of existence, assimilating the heterogeneous, giving sense to the senseless, rationalizing the incoherent, briefly, translating the other into the language of the same" (Descombes 1979: 129). But the presumed creator has already been subjected to the inscriptions of a paternal discourse. The latter is inscribed not only in the textual network which the subject plans to sustain with his own performance, but even in his name, Jere (Jeronim), an eminently paternal name: Jerome, the Father of the Church, the young girl's confessor (cf. Warner 1983: 74-6), a father/son/bridegroom of Virga Mary's virginial myth (cf. ibid., 93, 127), a champion for the cause of perfection - both a radical pursuer (in the sense of "promoter") of the ascetic purity through spiritual and bodily discipline (cf. ibid. 57, 68, 75, 98) and a pursuer (in the sense of "enemy") of the body (cf. ibid., 50, 73, 76, 180), of appearances, of simulacra, of performance. Father Jerome tries to repeat perfectly saint Jerome's, i.e. his father's design of perfection for the glory of the Lord, his Father, he therefore refers to his Mother - his Father's Mother, Bride (cf. Warner 1983: 103) and Daughter (cf. Magli 1997: 98) (of both of his Fathers, his Lord's and Saint Jerome's). Just like his fathers, to Virgin Mary (in her pure essential) father Jerome is a son for his faith, a bridegroom for his vocation, and, of course, a father - not only by his title, but also for his Creation-like authorship that repeats the Oedipal imaginary identification with his Father: he will perform an atheistic miracle of the original Mother, denying to himself that it will be a repetition of his Father's act; that is, to efface the holy matrimony of his idea and the Mother, taking his Father's place, he will have to kill his Father and forget about it (cf. Freud 1991b: 454-7). • Unaware of the inscribed role of the paternal Trinity he subjected himself to, father Jerome studies a way to cheat on the Platonic curse of phenomenal simulacra: he will substitute the Virgin's statue of the diocesan church with a disguised living virgin, a beautiful body reflecting the pure soul of a chaste and devoted Christ's bride. For the sole to be performed (the term insinuates him expressly, cf. Manković 1984: 151): he chooses a young nun, sister Magdalene, with whom he will punctually fall in love, refusing to admit it. The name of the penitent harlot (in itself a distorted copy resulting from an exegetic confusion, cf. Foultoux et al. 1999: 127) - the other half of the Marian myth's purity (cf. Warner 1983: 224, 228), which the young woman yearns to embody to complete the integrity of her self, or of herself as subject, by repeating both saint mothers' subjection gesture -

sestu Magdalenu, u koju će se neobičajno i naprtno za-
ljubit. Ima bludnice pokajnice (kao po sebi skrivljena kopja
kao ishod iz egzotičke drške, usp. Foucault et al. 1999: 127)
- druge polovice čistote marijanskoga mira (usp. Warner 1983:
224, 233), što ga mlade žena čezne utjeloviti kako bi upotpunila
čistotom svojega jastva, ili sebe kao subjekta, ponavljajući
gestu podređenja (sub-lectio) obliju majki - u sestru Magdalenu
upisuje njezinu osobnu povijest, koja možda nije samo pojedini-
čna i kontingentna, nego je još jedno ponavljanje sudbine
nekoga drugog. Ona je djevica sa stajališta seksualnosti, ali je
mladost provela kao artistkinja u cirkusu svojega oca, kada se
zvala Gloria. Nakon obraćenja, e zaštim zarenjenje i zavjet Dje-
vici Marij plad su čudo: u trenutku kad joj je prijetila smrt,
začela je glas Djevice Marije kako je upozorava da je trapez
potrgan. Bio je to osobni uzemljateljski događaj njezina
ponovnog rođenja: dotad ju je svjetovni život njezina tijela
negativno ispažomom silvom suprotnoj pravci što joj se tada
otvorila kao iskonsko ishodište njezine duše. U doba njezine
probitne nevinnosti koje prethodi pamćenju, Magdalena-Gloria
zvala se Jagoda; kad je bila djevojčica, majka je napustila nju i
njezina oca, umjetničkim imenom Floky Flèche. Zbog toga je,
kako se može pretpostaviti, zauzela majčino mjesto i ulogu u
odnosnom cirkusu građne puti, u ženskoj verziji prišla koja
Edipa negori na prijestupničku identifikaciju: činjenica da nije
bila odgovorna što ju je napustila majka se može zbrisati njezin
Pad. U trenutku obraćenja, posvjetu je druga Majka, Majka Be-
lja i majka čovječanstva; pretajući da postane kći trans-
cendentalna, prava Majka, Magdalena-Gloria odriče se svoje
"pravu" (genetski) majku, kao što je učinio i Krist i "pravoga"
igenetski oca; odisa će joj majkom biti Djevica Marija (ali i
Marija Magdalena), a ocom Gospodin (ali i) i crkveni prelat, bi-
skup i njezini najamjerniji ispovjednici, otac Jene i otac Zane!,
svim će svojim očevima ona biti i Sestra po svojem naslovu i
Zaručnica po pozivu. Dodaje uloge kipa Djevice Marije do-
dijeljuje joj i druge različite uloge Istoga na stražnjim pozornici
njezine izvedbe: osim što postaje kći, sestra, zaručnica, ona
postaje i Majka - ili njezina, na žalost, naklonito ponavljanje.
Unatoč svim naporima da se kao savršena kopija prilagodi
neponavljivom i neprikazivom modelu svete praučene budući
da Djevica Marija sadržuje sva bitna ženska svojstva što ih
propisuje Katolička crkva, kojim se bit sastoji u činjenici da NE-
MA žene koja bi ih ikada oponašala na njoj svojstven način,
usp. npr. Magli 1997: 102, 103, 104, 105, ona nikada ne može zadovoljiti
svojega oca: otac Jene se na nju uvijek ljuti, jer ona glumi
umjesto da bude Majka (usp. Marinović 1982: 102), isto kao
Majka (usp. ibid., 100), i točnije, jer ona jest previde ona sama
(usp. ibid., 101). • Da je čudesnom izvođačkom dinu uprizorenja
Istoga s pomoću živa simulakruma bilo sudeno da propadne li,
da bude ne-izvorno-ne-izvorno ponavljanje očinskih činova,
otac je Jene mogao razabrati ne samo iz očinskih tekstova i iz
vlastitoga očinskog imena; na to ga je upozorio još jedan otac,
njegov stariji kolega Zane ili Zanni (nazvan po stalnome liku u
Komediji dell'arte), i knjižničar u biskupskom dvoru. Po pri-
danju oca Zane, čudesno ponavljanje čudesna izvornika
neizvodi je potvrdit, jer svako ponavljanje začine razliku i

inscribes in sister Magdalena her personal history, that may
not be just individual and contingent, but another repetition of
someone else's destiny. She is a virgin from the sexual point
of view, but she spent her youth as a circus artist in her
father's circus, when she was called Gloria; her conversion;
her consequent taking holy orders and her vow to Virgin Mary
are the result of a miracle: when she was in mortal danger, she
heard the voice of Virgin Mary warning her that the trapeze
was broken. That was the personal foundation event of her
rebirth: she had been contaminated by the mundane life of her
body, by the vain glory, as opposed to the true one, which was
now revealing itself to her as the veritable source of her soul.
In the immemorial age of her primal innocence, Magdalena-
Gloria was called Jagoda (Strawberry); when she was a little
girl, her mother abandoned her and her father, whose artist
name is Floky Flèche. That is presumably why she took her
mother's place and role in the paternal circus of sinful flesh, in
a female version of the compulsive Oedipal trans-gressive
identification: the fact that she was not responsible for having
been abandoned by her mother does not undo her Fall. At the
moment of her conversion, she is adopted by another Mother,
the Mother of God and of humankind, by accepting to become
the transcendent, real Mother's daughter, Magdalene-Gloria
denies her "real" (genetic) mother (his Christ did) and her
"real" (genetic) father; from now on, she will have Virgin Mary
(but also Mary Magdalene) for mother, and the Lord for father
(but also prelates, the bishop and her alternative confessors,
father Jerome and father Zane); to all of her Fathers, she will
be also a Sister by her title and a Bride by her vocation. The
assignment of the role of Virgin Mary's status assigns her
other different roles of the Same on the back stage of her
performance: a daughter, a sister, a bride, she becomes the
Mother - or her unfortunately differing repetition. Despite her
efforts to be a perfect copy conforming to the unrepeatable
and unrepresentable model of the holy counter-female Virgin
Mary reassuming all the essential female propin-
guities prescribed by the Catholic Church, the essence of which con-
sists in the fact that NO woman can possibly ever imitate them
properly, cf. Magli 1997: 103, 104, 105, she can never satisfy her
father: father Jerome is always angry with her, because she is
acting instead of being the Mother (cf. Marinović 1984: 130),
the same as the Mother (cf. ibid., 131), or more accurately,
because she is being too much of herself (cf. ibid.). • That the
miraculous performance of the Same through a living simu-
lacrum was fated to collapse (i.e. to be a non-original / non-
identical repetition of paternal acts), father Jerome could have
understood it not just from paternal texts and from his paternal
name; he has also been warned by another father, his elderly
colleague father Zane or Zanni (named after the stock charac-
ter in the Commedia dell'Arte), the librarian of the diocese.
According to father Zane, the miracu-
lous repetition of a miraculous original is impossible, because any repetition
engenders difference and betrayal; in fact, the original itself is
a repetition, and father Zane has learnt it from his own
experience of an Oedipally prodigal son who believed he could
prodigiously recreate an original, denying the paternal texts of

izdaju; i sam po sebi, naime, izvornik je ponavljanje, a otac Žane to je naučio iz vlastitoga iskustva: edipovski nametna sina koji je vjerovao da može izvesti izvorno čudo, odbiće se odniskih tekstova biskupije knjižnice, koji su se već bili upisali u njegovu izvedbu. Kao mlad svećenik, i sâm je pokušao izvesti čudo, tako što je rešio pojavu crkvenjaka Tome kao samoga vraga; lekvijerna gomila vjernika sedita je isprobijala jednoga crkvenjaka, od čega je ovaj ostao doživno pognut, kao da bi svijest oca Žane podjela na njegov poraz. Jot da jedna razlika pokvari čistu namjeru oca Žane da iznova uspostavi čistoću: sestra Magdalena je lijepa, pa će njihovo zajedničko stravljenje za čistotom neumitno proizvesti libidinalni odraz. Bojazi oca Žane mogao bi opravdati ne toliko Freudov uvod u libidinalnu ranu stepovne kohezije među subjektima u institucijama koje se mogu uporediti s Katoličkom crkvom i s vojskom (usp. Descombes 1979: 124-5), koliko bi ih mogle pokrpati implikacije što ih Lacanovi komentari o Freudovoj pretpostavci, koji to stepovno načelo odražavaju kao prije diskurzivno i simbolično (usp. Descombes 1979: 126), za sobom povlače u vezi sa simuliranim ponavljanjem zamišljenih rodniskih odnosa unutar modela: uzajamne veze između Svetoga Trojstva i Djevice Marije, koje sve sudionike pretvaraju u sinove, kćeri, majke, očeva, zaručnice i zaručnika jednih naprama drugima, pretvorila bi se u opće rodniskvrnu kad se njihova konzumacija ne bi odgodele do transcendencije (usp. Warner 1963: 132-3); uvijek nesavršeno ponavljanje modela - međusobna konstrukcija imovine identiteta prema modelu vrhovnog identiteta - ipak bi moglo izvesti opasnu razliku. • No kako je Edip preuzeo mjesto svojega Oca i mogao se odjeljiti da bi se kaznio za svoje ponavljanje, slijepa je zacijelo izvorno svojstvo svih očeva. Oca Jeru nitko ne može odvratiti od izvedbe njegove nepredstavljenke predstave, pa čak ni dolazak Rikvoja Flécheta. Giorjina-Magdalena genetskog oca kojega je napustila kći, tugovisno osiromašena kćurka, koji prije izgleda kao simulakrum oca nego li pravi otac. On se u biskupiji pojavljuje zbog dvaju komplementarnih razloga: polaze očinska prava na svoju kćer i nastoji Biskupu prodati mehaničku lutku s likom Krista koji krvari kako bi zasadio za život. Kristov simulakrum - primjereno stvaranje i sin očinskoga simulakruma kakav je Giorjin otac - izgleda upravo kao sin Božji, izaslanik svojega Oca na dobrotu dječevanstvu pa je, kako se čini, očima-prelatima čak draži od predstave oca Jeru. Oca Jeru strahovito ljuči preuzeto lažno očinstvo Rikvoja Flécheta: u korist slave svojega Oca on laže Giorjinu ocu, uvjeravajući ga kako Dječvin kip što ga vidi pred ljudima koji kleče i mole i među njima je majka koja prekazuje dječevanstvu. Majku da joj prebivi sin ne umoru! upuću nije njegova kći, nego puki simulakrum Bogorodice, te ga ispušta iz crkve. U tome trenutku, čudo se stane reprezentirati na način koji je različit od predviđenog: telesna prisutnost koja predstavlja metafizičku prisutnost - lažni simulakrum Majke Božje - shvata tugom majke koje moli, svojim vlastitom nemoći da obavi svoju majčinsku dužnost i pomogne joj, okrutnošću s kojom njen adoptivni otac, sin, brat i zabranjeni ljubavnik Jeru nije samo nabelo koje ju je naveo da predstavlja, poniženjem svojega

the library, already inscribed in his performance. As a young priest, Zanni himself had tried to perform a miracle, by staging Thomas the acrobat to appear as the devil; the credulous crowd of believers had furiously beaten the poor acrobat, leaving him bent down for the rest of his life, to remind father Zanni's consciousness of his defeat. There is another difference that will inevitably corrupt father Jerome's pure intent of repristinating purity: sister Magdalena is beautiful, and their solidarity in pursuing purity will not fail to produce a libidinal effect. The justification of father Zanni's tears are to be found not so much in Freud's insight of the libidinal nature of the disciplinary cohesion of subjects in institutions such as the Catholic Church or the army (cf. 1985: 124-5), as in the implications of Lacan's comments on it, which define it as discursive and symbolic (cf. Descombes 1979: 126), on the simulated repetition of the intricate kinship relations of the model: the ties between the Holy Trinity and Virgin Mary, that make all the participants sons, daughters, mothers, fathers, brides and bridegrooms of each other, would result in an all-round incest if their consummation were not deferred to transcendence; the always imperfect repetition of the model - the mutual construction of identities on the model of the supreme identity - would however entail a dangerous difference. • But since Oedipus has taken his Father's place and had to blind himself in punishment for his repetition, blindness must be the original trait of all fathers. Nothing can distract father Jerome from his non-acting performative act, not even the arrival of Rikvoj Flécheta, Giorja-Magdalena's genetic father abandoned by his daughter, a pitifully impoverished clown, who looks more as a simulacrum of a father than a real father. He appears in the diocese for two complementary reasons: he claims his fatherly rights upon his daughter, and he wants to sell a bleeding Christ-like mechanical doll to the Bishop and earn enough to make a living. Christ's simulacrum - an appropriate creature and the son of a paternal simulacrum which is Giorja's father - looks just as real as the son of God, his Father's envoy to humankind, and the prelates (fathers!) even seem to prefer it to father Jerome's performance. Father Jerome is heavily upset by the preposterous fake fatherhood: in the best interest of his Father's glory, he lies to Giorja's father, assuring him that the Virgin's statue he sees among the people kneeling in prayer none of them a mother supplicating the Virgin Mother for the survival of her dying son is not at all his daughter, but a mere simulacrum of the Holy Mother, and expels him from the church. At that point, the miracle represents itself in a way different from the one predicted: the false simulacrum of the Mother of God - the physical presence representing the metaphysical presence - overwhelmed by the playing mother's grief, by her own impotence to exercise her maternal duty and help her, by her adoptive father, son, brother and forbidden lover Jerome's cruel denial of the very principle he made her represent, by her real father's humiliation and by her own promissory to deny him - just as Saint Peter, the first Father of the Church, had denied his Lord and Father three times - Giorja bursts into tears. The

prvog oca i svojom vlastitom spremnošću da ga zaniječe - upravo kao što je sveti Petar, prvi Otac Kristove Crkve, triput zanijekao svojega Gospodina i Oca - Gledajući brine u plač. Majka koja tuguje njezine suze pogrešno shvaća kao bjelodan dokaz o osobnom posredovanju Izvornog Majka kojim fons act origo lup. Warner 1983: 221-31 potvrđuje svoj mislinski čin: no sin ne samiti svojeg oca. Njegova ga majka ne može spasiti - ni njegova vlastita, ni živi simulakrum Majke Božje; čak ni Majka Božja nije mogla spriječiti njegovu smrt, jer je i sama morala pustiti svojega sina da umre, kad je to bila svrha u koju mu je Otac podario život i napustio ga, ili napustio njegovo ljudsko tijelo kao puku simulakrum života. • Upravo kao što su Gledajući-Magdalena ostavio njezina prednja, a zatim i njezina duhovna Majka, upravo kao što je ona, kao Majka Božja, ponovila napuštanje vlastitoga oca, upravo kao što je otklonila majku i njezina sina na samrti, zajedno s Gledajući-Magdelanom-Marjom napustila Izvornu Majku, stide nad na oca Jeru da ispunji nevidljivi scenarij kojemu je njegovo uporište bilo unaprijed predloženo te da iskusi kako ga napušta njegova Majka: sina potreba da ponovno stvori Prisutnost Samotične Majke - koja je izvor i podjelo, postojanost i iz- vjesnost, istina i zaštita, i nadaje njezina ljubav - umjesto da su Prisutnost ostvari, navela ga je da uprži njezinu kobnu Od- sutnost, supstitucijska fort-da predstava prozibne boli, kara- lina u reperi izvornoga gubitka. To je razlog zbog kojega će sada kad ga je napušta njegova sestra, kći, zaručnica i majka Marija Magdalena, kao i dječanska Majka koje nije uspjela izvesti čudo svoje prisutnosti iz njegova promaknuća, otac Jeru iskali svoj nesentiment napuštene sina na mehaničkoj luki Krista koji kvati i smekati je. Scenarij zbivanja na stratišnoj pozornici još mu nije razvidan: njegova ubačenost što je "ubio Krista" mogla bi biti flagra što ju je izazvao duševni poremećaj od kojega će se liječiti u psihijatrijskoj bolnici. Ili je pak njegov životni slom posljedica blestovitoga uvida u kojemu je između prepoznao simbolični scenarij kao napušten sin, ubio je Krista, također napuštenu sina, kao onaj što je bito zauzeti mjesto svojega Oca, jednako kao i mjesto oca Kristova simulakruma, koji je ujedno i Gledajući otac, ubio je svojega Oca; jer je izvornik potonjega nedohvatljiv, samo je uništio njegov simulakrum. No simbolično ocaubojstvo nije čak ni istovjetno samome sebi: kako mariologije Mariju poistovjećuje s Kristom lup. Warner 1983: 2111. Jeru je počinio i simboličan matricid. Ili možda simboličan suicid: u prvome redu, naime, budući da je Marija također i Kristova Zaručnica (Warner 1983: 103) i simbolična zaručnica samoga Jeru, to i njega poistovjećuje sa samim Kristom, a u drugome redu, i sam je Jeru zamjenjivi si- mulakrum za kćerku i Gledajući oca. Poslušimo li se simboličnim pojmovima druge pozornice, ubili otkrili simulakrum, on je ubio samoga sebe; dakle, simbolično, kako to postaje Derrida, samo je ponovio smrt Oca (1972a: 177). • Za čin kojim je ubio Oca, Jeru se jestvo kažnjava time što ga napušta njegova Majka. Ne on se kažnjava i zbog toga što je, kao du- hovni otac, napustio svoje sinove i kćeri: Gledajući-Magdelanu- Mariju, tako što se na nju okomio predviđem i okrivio je zbog suze koje su je učinile različitom od kipa Djevice Marije što ga

grieving mother misunderstands her tears for the evidence of the Original Mother's personal agency by which the fons act origo (cf. Warner 1983: 221-31) confirms her act of mercy; but the apprising son dies all the same. No mother can save him - not his own, not the living simulacrum of the Mother of God; not even the Mother of God could have prevented his death, for she had to let her son die too, because that was the pur- pose for which his Father gave him life and abandoned him, or his human body, as a mere simulacrum of life. • Just as Gledajući- Magdalena has been left by her natural and then by her spiritual Mother, just as she, as the Mother of God, repeated the abandonment of her father, just as the grieving mother and her ageing son, together with Gloria-Magdalena-Mary were abandoned by the Original Mother, it is father Jerome's turn to fulfil the invisible script his enactment was subjected to in advance, and to experience the abandonment by his Mother: his urgent need to recreate the Presence of the Self-identical Mother - who is source and origin, stability and certainty, truth and protection, and above all, everlasting love - instead of realising that Presence has been an enactment of her fatal Absence, a substitutional fort-da performance of the primal pain, a theatrical repetition of the original loss. That is why now, abandoned by his sister, daughter, bride and mother Mary Magdalena, as well as by the Virgin Mother who failed to perform the miracle of her presence (and his promotion), father Jerome wants his resentment of the abandoned son on the bleeding Christ's mechanical doll and smashes it. The back stage script is still not clear to him: his horror for having "killed Christ" could be a delusion caused by the psychic disturbance, from which he is going to get cured in a mental institution. Or else, his nervous breakdown is due to the flash of insight in which the symbolic script is suddenly recognised: as an abandoned son, he killed Christ, an abandoned son; as he who wanted to take his Father's place, as well as the place of Christ's simulacrum father, who is also Gloria's father, he killed his Father; as the latter's original is unreachable, he only destroyed its simulacrum. But the symbolic period is not even identical to itself: since Mariology identifies Mary with Christ (Warner 1983: 2111), Jerome has also committed a symbolic matricide. Or perhaps a symbolic suicide first, Mary being also the Bride of Christ (Warner 1983: 103) and Jerome's own symbolic bride, this identifies him too with Christ himself, and second, Jerome himself is a substitute simulacrum for the doll's and Gloria's father. Speaking in the symbolic terms of the other scene, he killed himself by killing the paternal simulacrum; of course, symbolically, as Derrida put it, he has only repeated the death of the Father (1972a: 177). • For if he having killed the Father, Jerome's self is punished by being abandoned by his Mother. But he is punished also for his having abandoned, as their spiritual father, his sons and daughters: Gloria-Magdalena-Mary; by covering her with contempt and blame for her tears which had made her different from Virgin Mary's statue she was supposed to represent, and different from Virgin Mary herself; the supplicating mother and her son, by denying his own

je morala pošteno oprisutiti, i razlikom od same Djevice Marije, majke koja je prekinjala Gospu i njezina sina, tako što je zanekao svoju odgovornost za Djevičino lažno obećanje koje je za njih sâm stvorio. I njegovo od svega - što je uspjehom što je izvorna Majka napustila samu sebe: svoj živi simulakrum, koji se toliko trudio da joj bude istovrsten, da je uspio profilirati svoje vlastite Majke, same se sebi prepušta adoptivna djevičanska Majka, koja se i sama - jednako kao njezina ili koja je predstavljala razni kip - arcaala od izdajice, davejšice lažnih obećanja, krivotvorice, pokrog simulakruma. A simulakrum je ona sama, Giorje - Marija - Magdalena. Pošto su se obje razlikile kao simulakrum - Majka i Kći, nitijski model i njegova kopija, izvornik i njegova stvarna imitacija, prvobitno tako i simbolično Ponavljanje, Samocidentitet i drugi identitet - ne postoje više nikakvi modeli, identiteti, izvornici ili laterši, osim ukoliko nisu podvostručeni i prije svojega začeta, začeci se mogu proglasiti bezgriješnim samo naknadno kasu. Warner 1982: xxi; Magli 1987: 951. Nije preostala više nijedna supstancijalna majka koja bi ponovila čudesno spašavanje Giorjina života kao supstancijalna subjekt, budući da su se sve one svela na simulakruma fort-de predstavu. Pošto se vratila u cirkus svojega genetskoga i zakonitog Oca iz kojega da na potonjega doći red da izgane don Jerol, Giorja, koju više nema tko upozoriti, ili bolje, upozorena da više nikada neće biti nikakve izvorne majke da je upozori, mora pasti u trapez i umrijeti: razin de Pad ovaj put bio istovrsten, neiskupiti, nepovratan. • Nakon prve kazališne izvedbe 1965, Marinović je Giorju prenio za postavu 1970. i tu verziju objavio dvije godine nakon toga, kao prvo u novu izdanje. Ovjerenje su su-mašenja - kao što se obično zove u modernističkim tekstovima - Giorjove obične obitelji s njezine prednje pozornice. Čitanje su se kretalo u rasponu od osude dramskoga teksta kao uvreda za Katoličku crkvu i podmuća podlažena očinske socijalističkom režimu, kojemu su u političke muško Giorje književni otac dobro uklapao i iskazivo sinovljevske poslušnost, do sudova koji su lakše prelazili preko dramatičarove biografske nedosljednosti te u Giorju vidjeli dišfano osuobotivno što ga je počinio potajno razmetati sin socijalističke partije, koji je svoje stvarno neslaganje s očinskom ideologijom navodno preduko bogohulnim postvoječenjem dvaju međuzamjenjivih totalitarnih sustava - Katoličke crkve i cirkusa. Dovedoseth su godina pobornici drukčijega političkog poretka Giorju izbacili iz školskih čitanka, molba u namjeri da obanovljetostjanstvo Katoličke crkve ili, vjerojatnije, da okrene bilo kakvu mogućnost osivnuću koje bi pripisanom podvojenosti nabelo njihova vlastite izvorne Očinstva. Sve tri Marinovićevu tekstu izvanjske ideologije - ateizmom ugrođena vjera, pseudo-revolucionarna politika optamjenjena retorikom klasne afirmacije i obezbeđenjem nacionalnog do program buđenja nacionalne svijesti što su ga promicale vlasti pogublji obzorne države - djelovali u kriznim uvjetima, napetost su osigurali svoju koheziju i dokinuli opasnost partikularizacije, preinake i uništenja tako što su posredale za pričuvena simboličnih osionaka, kadnih da reprezentiraju, i stoga re-predstavljaju, tj. da prikazivanom izvedbom učine prisutnim njihov autentični ideal unajguralističkih

responsibility for the Virgin's false promise that he had created for them. Worst of all - he caused the abandonment of the Original Mother by herself: her living simulacrum, who had tried so hard to be identical to her, that it managed to shed its own Mother's tears, was left on its own by the adoptive virgin Mother, who has lowered herself - just like her daughter representing her statue - to a traipress, a giver of false promises, a fake, a mere simulacrum. And the simulacrum is herself, Gloria-Mary-Magdalene. Revealed both as simulacra - the Mother and the Daughter, the mythical model and its copy, the original and its ritual imitation, the primal Same and the symbolic Repetition, the Self-identity and the other self - no more models, identities, originals or Seme-nesses subsist; unless they are duplicated before their conception; a conception could be declared immaculate only in retrospect (cf. Warner 1982: xxi; Magli 1987: 95). There are no more substantial mothers left to repeat the miraculous salvation of Gloria's life as a substantial subject, all of them having been reduced to the simulacra of a fort-da performance. After her return to her genetic and legal Father's circus (from which it will be the latter's turn to expel father Jerome), Gloria, with no one to warn her, or better, warned that there will never be any original mother to warn her, has to fall down from the trapeze and die: this time the Fall will be literal, unredemptible, irreversible. • After its theatrical debut in 1965, Marinović's Gloria has been revised by the author in 1970, published in that version two years later and reprinted many times since. The official interpretations have mostly read the play - as it generally tends to be the case with modernist texts - at its front scene. These readings ranged from condemning the play as being offensive to the Catholic Church and indidously flattening the paternal socialist regime - in whose political rituals Gloria's literary father was well integrated and to which he was filially obedient - to other readings, that were more indulgent toward the playwright's biographical incoherence, and saw in Gloria a cyphered patricide committed by the secretly prodigal son of the socialist party, who had allegedly disguised his real disapproval of the paternal ideology with a blasphemous identification of two interchangeable totalitarian systems - the Catholic Church and the circus. In the nineties, exponents of a different establishment banished Gloria from school textbooks, perhaps with the intention of defending the dignity of the Catholic Church or, more probably, of removing any sacrilegious possibility of an anticipated duplication of their own Original Fatherhoods. The three ideologies outside Marinović's text - Faith threatened by atheism, pseudo-revolutionary politics supported by a rhetoric of class affirmation and of the delacement of the national, and the programme of the national awakening promised by the authorities of a state in jeopardy - all three of them, operating in the condition of crisis, aimed to assure their cohesion and suppress the threat of particularisation, alteration and destruction by activating the resources of symbolic reinforcement, capable of representing and thus re-presenting, i.e. performing the presence of their authentic ideal, ba-

pretenzija. Sve su tri prepoznale same sebe na prednjoj pozadini Glorije. Međutim, iako nijedno od triju prepoznavanja političkih alegorija nije bilo pogrešno, kao što bi ispravna bila i bezbrojne druge različitih političkih prepoznavanja u dramatiškome izvorniku, ona nikada ne bi mogla potpuno pristajati identitetu platonističkoga uma što ga predimenzijava tekst Glorije: ne bi mogla, jer je on odgođen i oblačen izvomom podvojenosti. Nijakav jednoznačan tumačenjem pridružen pomak ne bi nikada mogao biti drugo do supplement, dopuna, iteracija majčinoga modela koja ga je unaprijed napustila, i lika suprotniškoga oca kojega nijebe i otklanja kako bi preuzeo njegovo mjesto. Ako liko pokuša pojmiti jedinstveno nabelo i korektivni ga u njegovoj nepatvorenoj čistoti, koja bi bila otporna na mijanu i replikaciju, bilo koja vrsta njegove provedbe neminovno će se nadomestiti zbog dvojnosti koja je u nj unesla, isključiti i isprazniti se nemogućnošću da oponaša postojanost uporne točke koja izmiče, svest se na repetitivan simulakrum odsutne istosti, na poluboj siročeta kojemu vodi sveopći gubitak roditelja i njihovih "božanskih dvojnika" (Jung 1992: 27). Iznatno tome, gotovo je nemoguće zamisliti život, djelovanje, projekt - to jest projekt koji nužno uključuje promjenu - a da se oni ne usude o mit samo-identiteta, spram promjene njegova načela, koja je osuđena da zanijče samo sebe svojom bitnom repliciranosti i podvostručenosti, jer se od samoga sebe razlikuje i odgađa sljedom onoga što Denida naziva njegovim ishodnim svjetlostanostima - nužnošću da se ono što je nepatvoreno kazališno uprizori, a roditeljski mit izvodi putem središnjih obzaka, nužnosti koja iziskuje poluboj uzora i partnera. Reprezentacija istosti izvornika preobraća se u prezentnost simulakruma koja se uvijek razlikuje, dok simulakrum prepoznaje kao sam izvornik: izvorni mit, mit o izvorniku, uvijek je ostra transkripcija svojih vlastitih ritualnih izvedaba. • Opevujući ambivalenciju mita, J. J. Liszka (1989: 217) služi se Denidinom višestrukom interpretacijom: Platonova farmakon - lijek i otrova, bolesti i blagotvornosti, neprijatelj i bita, onoga koji započinje i onoga kojega izgine (Jung 1972a: 69-197) - ne pojme što ga presječe radikalno uzajamno uključujućih suprotnosti koje su ipak upisane jedno u drugu. U Gloriji, koja je svojevrsan farmakon, te tim svoj svojom obuhvaćajući svoje bitatelj i / ili korisnik, nema kategorije identiteta koja bi se mogla ustajno promijeniti na bilo koju pojednu jedinicu značenja, ili koju bi ikoga jedinice značenja mogla reprodukovati. Sve imena, naslovi, mitski ulazi i štiroćke sloge raspodjeljuju se na način koji nadomestiti svaki lik - i svaki simulakrum lika - upleće u zbijanja na stranoj pozornici. Izvorni i jedinstveni mater doboroca, koja u samoj sebi replicira tuđe sloge, replicira se likovima različitih - mitičkih, ljudskih ili majčinskih - simulakruma majki, oca, sinova, kćeri, braće i sestara, koji izmiče glumom uprizorujući izvorni majčanski, edipovski, pigmalonski, psihonastrički ili bilo koji drugi mit. Svi njihovi dramski životi različitno ponavljaju obredne izvedbe boli, gubitka, oporavljanja, neprijateljstva, bježnje, osobnost, izgona drugog, mitičke projekcije zaničanih obzaka, koje i dalje ponavljaju same sebe. Ali nikada iste.

sed on universalistic pretensions. All three of them recognised themselves on the front scene of Glorie, yet, although none of the three recognitions of political allegories was wrong, as innumerable other different political recognitions in the dramatic original would have been right, they could never fully match the identity of the Platonic mind envisaged by the text of Glorie: they could not, because it is deferred and marked by an original doubleness. No univocal interpretive frame could ever be but a supplement, an iteration of a material model which abandoned it in advance, and of the figure of a rival father, denied and eliminated for the sake of overtaking his place. One can conceive a unique principle and try to construe its authentic purity, resistant to change and replication, but any kind of its enactment will end up fractured by its incorporated doubleness, displaced and emptied by the impossibility to imitate the stability of an evading point of reference, reduced to the repetitive simulacrum of the absent sameness, to the orphanhood caused by the universal loss of parents and of their "divine doubles" (Jung 1992: 27). Nonetheless, it is almost impossible to form a life, an action, a project - that is, a project necessarily implying change - without anchoring it to a myth of a self-identical, change-denying principle, condemned to deny itself by its essential replicatedness and duplication, differing and deferred from itself in virtue of what Denida calls its initial supplementarity - the necessity for the genuine to be theatrically enacted, for the parental myth to be performed through ritual patterns, inverting their positions. The representation of the sameness of an original transmutates itself into an ceaselessly differing presence of a simulacrum, presenting the simulacrum as the original. The original myth, the myth of origin, is always a citational transcription of its own ritual performances. • When describing the ambivalence of myth, J. J. Liszka (1989: 217) uses the Denidian multiple interpretation of Plato's pharmakon - remedy and poison, disease and cure, enemy and victim, the invader and the expelled etc. Denida (1972a: 69-197) - a non-concept crossed by the difference of mutually exclusive opposites that are nevertheless inscribed in each other. In Glorie, a pharmakon of its own kind, including its readers and/or users, there is no category of identity which could be genuinely applied to or reproduced by a single unity of meaning. All the names, titles, mythical investments and kinship roles are distributed in a way which involves each and every character - and each and every simulacrum of a character - at the back stage. The original and unique mater dolorosa, replicating roles within herself, is being replicated by different - mythical, human or mechanical - simulacra of mothers, fathers, sons, daughters, brothers and sisters, which reenact the original Marian, Edipal, Pygmalionic, psychoanalytical or any other myth. All their dramatic lives repeat differently the ritual performances of grief, loss, orphanhood, abandonment, betrayal, patricide, expulsion of the other, mythical projections of denied patterns, that continue to repeat themselves. But never the same.

	tekst o tekstu		a text on the text
	piše: ivana sajko		by: ivana sajko
122	stranica	122	page
	"Posjedujem se ako me posjeduješ, gospodar sam ukoliko sam tvoj rob i instrument." (P. Valéry)		"I possess myself if you possess me, I am a master only if I am your slave and instrument." (P. Valéry)

TESTO O KOJEM PIŠEM POJAVLJUJE SE KAO TIJELO PREPUÑO ŽIVOTA, PULSIRAJUĆE I PLODNO. TO BI TIJELO MOGLO PORODITI SVIJET, JER ONO SAMO NIJE U SVIJETA, TEK TREBA UĆI U NJEGA KROZ JEDAN SCENSKI ISKAZ ŠTO IZJEDNAČAVA REALITETE PREZENTNOSTI, ONO NIJE STVORENO IZ PREPOZNATLJIVIH UZORAKA STVARNOSTI, VEĆ PRIJE SAMO IZ JEDNOG REBRA - IZ JEDNE, KAKAVE IZGUBLJENE, KOŠČICE. ODNOS JE DAKLE INVERZAN UOBICAJENOM - TEKST NE TRAŽI REANIMACIJU JER SAM PROIZVODI ŽIVOT, IZVORI JE NEPRESUŠAN, SVAKI NOVI SVJEDOK INICIRA PORODAJNE TRUĐOVE, U GLAVAMA ŠTO SVJEDOCI GOTOVATO SE ŽIVOTA GLADNA KILICA TEKSTA.

TO OHOLIO TIJELO O KOJEM GOVORIM TEŽI DA SE POKAŽE U GOLOTINJI - GOTOVO VULGARNO, KOLIKO VULGARNA MOŽE BITI JEDNA POJAVA BEZ MASKE I ODORJE. JEDNO PROSTAKI EGIPTOČINO BICE KOJE NE VIDI INTERESA IZVAN SEBE, SVOJIH TRAVA I ORGANA, SVOJIM INTERPEKCIJAMA I KONSTELACIJAMA POJMOVA KOJE NITKO I PA ČAK NI LJUBAVNIKE NE MOŽE TUMAČITI, VEĆ SAMO PROČITATI: HLADNO, PRECIZNO, S POZUDOM KOJA ŽELI IZREČI, A NE POTUMAČITI, TO BESRAMNO TIJELO TRAŽI PRILIKU DA SE POKAŽE ONAKVO KAKVO ISTINI JEŠTE.

MJESTO SASTANKA, SVOĐNIŠTVO KAZALIŠTA, POZORIŠNA PRIKAŽIJE TIJELO OBUČENO, UPRIŠTOBJENO, PODNOŠLJIVO, SPREMNO ZA KONZUMACIJU, GRABANSKO VOĐENJE LJUBAVI U SRAMEŽLJIVOM MRaku.

TO TIJELO, JEDNO JEDINO I NEPOVOLJIVO, TEK GENETSKIM KODOM POVEZANO SA STVARNOŠĆU ONIH ŠTO GOVORE I ONIH ŠTO ŠUTE, SADA BIVA, IZNOVA I NEPOTREBNO, ANALIZIRANO I PREPRAVLJENO ISKUSTVOM JEDNE GLUMČICE, REDATELJSKE, U SVAKOM SLUČAJU DRUGE IDEJE - ONE KOJA MU ODRIČE DIMENZIJU BOGA TE MU PRIPISUJE KRUTA ZNAČENJA BAZIRANA NA PREMISI DA TŽV. PRIJEVOD NA SCENSKI JEZIK (FANTOMSKI) PREDUJEVIK UVIJEK DISKUTABILNIH POSLJEDICA) NIJE SAMO PROMJENA MEDIJA, VEĆ I PROMJENA IDENTITETA. TA GA DRUGA IDEJA GURA POD REFLEKTORE KAO USVOJENO DIJETE - PRODUKT ODVIMENZIONALNOG SVIJETA NEKE KAZALIŠNE ZAVJEŠTE, NO ČAK KADA JE TRETNAN KAO DIJETE, TEKST NE PRISTAJE DA NE NEUKUJELJIVE KULISE BUDU NEUPITNA ISTINA O NJEMU, OSTAJE TVRDOGLAV I NEPRIKLADNO, ZNAJUĆI DA BI VLASTITIM TIJELOM MOGAO STVORITI LJEPŠU, TOČNIJU I POTPUNIJU SLIKU, ON SE GUBI U MEHANIČNIM KUĆI, NESTAJE JER JE POJEDEN JEDNOM DEBELOM ILUZIJOM, JEDNOM SUIVISNOM METAFORMOM KOJA BI GA HTJELA PRIBLIŽITI SVJEDOCIMA, METAFORA JE SPUŠTENJA U GLEDALIŠTE KAO SUPSTITUT DIREKTE KOMUNIKACIJE TIJELOM I GOVOROM, IDENTITET TEKSTA, NJEGOVI SIROVI EROTIČKI POTENCIJAL POTOVOREN JE U OBJEKT, U NASILNO SAŽETU TEMU U KOJU SE MOŽE UŽIVITI, KOJU JE MOGUĆE ODGLUMITI S PSIHOLOSKIM PAUZAMA I VIRTUOZNOŠĆU GRIMASA, ON, KOJI BI U SVOJJOJ ELEMENTARNOJ TIJELESNOSTI PORODIO BESKRAJNO MNOŠTVO SVJETLOVA, SADA JE SUSPREGNET JEDNOM KONSTRUIRANOM I TVRDOM INTERPRETACIJOM, NJEGOVA JE DUVILJNA UKROČENA NAINOVOM MISLU DA MOŽE BITI ISCRPLJEN OKVIROM POZORIŠNE, TOM MRAČNOM SHIZOFRENOM KUTIJOM (U KOJOJ BI VEĆINA HTJELA BITI LUDACI, ALI NEMAJU HRABROSTI) ŠTO ČEKA DA GA UGURA U NEKU TRENUTAČNU DEFINICIJU.

SVAKI JE TEKST ZASLUŽIO DA BUDE IZREČEN GLO, U SVOJOJ NAJOPSESNIJOJ POZI, BEZ INTERPRETATORSKE APARATURE, KATEDRALSKIH KONTRAFORA, EMOTIVNIH STAKA I DOŠAPATANJA, DA DOBIJE OKVIR BEZ METAFORE I KRIŠKU POVERENJA U SVOJE DEMIJURŠKE MOĆI. TEKST NE OPONAŠA SVAKODNEVLJE I NE KOMUNICIRA NJEGOVIOM JEZIKOM, NEMA GA NA ULICI NI U SPAVAČIM SOBAMA, ON NIJE ILUZIONISTIČKI ELEMENT KOJI UVODI REALITET U KAZALIŠTE, UPRAVO GA NJEGOVA PRISUTNOST ČINI ARTIFICIJELNIM, JER MU JE TIJELO U POTPUNOSTI IZMISLENO, KONSTRUIRANO DA PREŽIVI NEGOVISNO OD ŽILJE. TEKST JE PARALELNI, AHISTORIJSKI JEZIK KOJI UŽIVA U VLASTITU ZVUKU POPUT POEZIJE "SVEDENE NA BIT SVOG AKTIVNOG PRINCIPIA, OČIŠĆENE OD IDOLA SVIH VRSTA I REALISTIČNIH ILUZIJA, OD MOGUĆE DVOISMISLENOSTI IZMEĐU JEZIKA ISTINE I JEZIKA STVARANJA."

GRUPE ZBOR, NA PRIMER, NE PRIPADA ILUZIJI STVARNOSTI, ON NIJE LIK TE NEMA FUNKCIJU KOJA BI POKRENULA ILI ZAUSTAVILA RADNJU, ON JE DIJELE FORME SUPROTSTAVLJENE MIMIZISU, ON JE BEZIMENI KOMENTAR - OSTVARENO TIJELO TEKSTA U HEKSAMETARSKOM ISKAZU, DIREKTNO, ARTIKULIRANO, OKRUGNO, SVJEDOCI PRIHVAĆAJU NJEGOVO APSTRAKTNU POJAVU JER JE PROIZVODNA I NEOPTEREĆENA POSTOJAVANJEM TIJELA TEKSTA S TIJELOM GLUMČICA. TEKST JE SLOBODAN, RAZDOJEDEN, MČKAN, RASPRŠUJE SE PROSTOROM, PENETRIIRA IZMEĐU REDOVA, NITKO GA NE POSJEDUJE JER JE PONUŠEN SVIMA.

SIROVI TEKST STVARA SVOJ SVOG BESKONAČNO TIJELO, STOTINE SLIKA, TISUĆE NJIH, OVISNO O BROJU SVJEDOKA, NJEGOVA JE PRODUKTIVNOST U ISKAZU, A NE PRIKAZIVANJU ONOG ŠTO ON EVENTUALNO ZNAČI, TAJ JE ISKAZ IZVAN EMOCIJA, JER ONE IJAKO NISU SIGURNE, GLUMČAK IH POGAĐA ILI NE POGAĐA, PREPOZNAJE ILI ODBIJA DA IH NE PREPOZNA, U SVAKOM SLUČAJU, POKUŠAVA PRIVATIZIRATI SMISAO TEKSTA ZABORAVLJAJUĆI DA BI TEK ZNANJEM NJEGOVA OBLIKA, FORMOM NJEGOVA TIJELA U POTPUNOSTI ODBANIO ONO ŠTO JEŠU OSJEĆAJI I MISLI TOG, NAIZGLED OKRUGNOG I SEBIČNOG, ORGANIZAMA. TEK BI SVOJOM SKROMNOŠĆU MOGAO LETJETI NJEGOVI KRALJOLICIMA, TIJELO TEKSTA NE PODRŽI LAŽE POPUT LAŽI KOJOM GLUMČAK I NJEGOVA ULOGA POSTAJU JEDNO JER NE ŽELI BITI KONZUMIRANO, PROŽIVLJENO I UTKANO U NEČIJE TUĐE SCENSKO POSTOJANJE, STRAH OD MONOLOGA JE NEMOĆ GLUMČICA (U OSTALIH KAZALIŠNIM INTERPRETACIJAMA) DA SE PODDINE GOLOTINJI, TO JE I POMANJANJE VJERE U ENERGIJU JEDNOG TIJELA KOJE SE NE PRIKAŽUJE, VEĆ IZGOVARA, TO JE PREDRASUDA DA GA DOGAĐAJ U VIZUALNOJ SPEKTAKULARNOSTI, U ESTRUADNOJ GESTIKULACIJI I UZDAHU, TO JE UVJERENJE DA TEKST NE MOŽE BITI SAMO TEKST, DA JE NEODVOLJIVO PO SEBI I DA MU SE UVIJEK MORA PRIPISATI NESTO DRUGO - NEKA FUS-NOTA, NEKI AKCENT, NEKA KULISA, NEKA ALEGORIČNOST, NEKI DRAMSKI KANON... NESTO ŠTO BI GA ODORZALO PRED ŽUBIMA PUBLIKE. POSLJEDICE? UMJESTO IZGOVOREN, BIVA GLUMLJEN - UNAPRIJED OSUĐEN NA PRERADU.

NE POSTOJI NIŠTA IZVAN TEKSTA, NIŠTA ŠTO BI SE MOGLO UPISATI, NIŠTA ŠTO BI SE TREBALO RAZJASNITI, I NIŠTA ŠTO BI MU SE MORALO PODREDITI, NE OVISI OD ANALIZA I IŠČETAVANJA, JER ODBACUJE OKVIRE METAFORIKE, JEDINO ŠTO ZAHTEJAVA JE ZVUK LISIEN DOPUNSKIH GLASOVA KOJI OBJAŠNIAVAJU, OSJEĆAJU ILI PROŽIVLJAVAJU ISTOVREMENO S GOVOROM, ON TRAŽI DA NE BUDE PROŽAVKAN NEKOM SEBIČNOM MASKOM ILI FURIOZNOG PATETIČNOM EMOCIJOM, TAJ TEKST NE ŽELI BITI PLATFORMA ZA PREZENTACIJU GOVORNIKA, VEĆ PODJEDNAKO DOSTUPAN SVIMA - RAVNOMJERNO RASPOREĐEN MEĐU SVJEDOCIMA, U IME JEDNOSTAKI ON BI HTIO DA POZORIŠNOM KORACU GLO, IZGOVOREN, IZRICANJE JE NASILJE KOJE ANGAŽIRA ČIJELO TIJELO GOVORNIKA, ON JE LISEN OKLASKA PSIHOLOSKIH, ZANROVSKIH I TIPIZIRANIH MODELA PREDSTAVLJANJA, BORBA IZMEĐU NJEGA I TEKSTA, JE BORBA BEZ SUIVISNIH MASKI - TO JE NADMETANJE IZMEĐU DVA, ENERGETSKI PODJEDNAKO PRISUTNA TIJELA U KOJEM NI JEDNO NE MOŽE PROGUTATI I UKROTITI ONO DRUGO, NE POSTOJE PAUZE NI PSIHOLOSKI AKCENTI - SAMO BRZI.

RAFAELNI, OFENZIVNI PROTJEK REČENICA, DISONANTNOSTI ŠTO BUKTI MEĐU INTERPEKCIJAMA, U ČEREAUOVOJ REŽIJI "U SAMOĆI PAMUĆINI POLJA" DVA SU GOVORNIKA SUPROTSTAVLJENI JEDAN DRUGOM TUKUĆI SE, ZAVODEĆI SE, GAZEĆI SE GOVOROM, GOVOR JE TIJELESAN, EROTIZIRAN, POVEZAN S PLJUVAKOM, ŽELUCEM I KONTRAKCIJAMA MIŠIĆA, BUDJESMOĆU IZGOVARAVANJE MANIFESTIRA TIJELESNI UŽITAK ISPUJNJEVANJE TEKSTOM KOJI TRESE I PROŽIMA TE ISTJERUJE IZMISLENO ROMANTIKU, SJETIMO SE KOLTEJA: "LOM SE DOGAĐA U SUPERIORNOM ODNOSU DVO VEBALNOG NASPRAM ONO FIZIČKI PRISUTNOG, U AGRESIVNOM TIJELOU TEKSTA KOJE NOSI TIJELO GLUMČICA - USAMLJENI GOVORNIK ODŽAVIA PANIKU UMUTAR VLASTITA MONOLOGA, RIJEČ UBLJA MOGUĆNOST ILUZIJE SVOJIM ARTIFICIJELNIM OBLIKOM, PARADOXKALNO, NAČIN NJENA IZGOVARANJA POSTAJE STUP TEATRALNOSTI - ČISTA AKCIJA U NUPREKIDNOM SUKOBU, KOLTEJA JE MOGUĆE RADITI TEK S DUBOKOM PONIZNOŠĆU NASPRAM LJEPOTE TEKSTA I SVJESNOŠĆU KAKO JE I SAM AUTOR POREKAO MOGUĆNOST DA JE U TRENUTKU NASTUPA IZVEDIO PUBLICI PRIJENITI SVU SLOJEVITOST RIJEČI, GLEDALIŠTE TREBA NAFAPSI SIROVIM REPLIKAMA, ISPUCAVANJEM REČENIČNIH KONSTRUKCIJA ČLAJ MUJENJIVTA IZMJENA GOTOVO DA ZAZIVAJU BLO, GLUMČAK JE ZA SEKUNDU ISPRD ONOGA KOJI GA SLUŠA TE ZAPADA U STRASTVENI TRANS PROMJENJIVOG RITMA RIJEČI, APOSTERIORNO PREPOZNATAJUĆI ZNAČENJA U ONOM ŠTO JE ZVUČALO KAO NASILNA DIREKTNOST POEZIJE."

TEKST JE NEMOGUĆE PRIPTOMITI, ON JE I ZVUK I MISAO I SUKA, ON ODRIČE POSLUŠNOST PARAMETRIMA JEDNOG SCENSKOG PRIKAZA, TOLIKO JE PROŽET DA NE MORA BITI INTERPRETIRAN - POTREBAN MU JE INSTRUMENT, A NE EMOCIJA, EMOCIJE SU POSLJEDICA.

THE TEXT I AM WRITING ABOUT ATEARS LIKE A BODY DRUMMING WITH LIFE, PULSATING AND FERTILE. THE BODY COULD BEAR THE WORLD, SINCE IT IS ITSELF PART OF THE WORLD, IT NEEDS TO ENTER THROUGH A STAGE EXPRESSION THAT EQUALS THE PRESENT REALITIES. IT IS NOT CREATED OUT OF RECOGNISABLE PATTERNS OF REALITY, BUT OUT OF A SINGLE RIB ONLY - OUT OF A LITTLE BONE, WHICH WAS LATER LOST. THE RELATION IS CONSEQUENTLY THE INVERSE OF THE USUAL. THE TEXT DOES NOT WANT REANIMATION BECAUSE IT PRODUCES LIFE BY ITSELF. THE SOURCE IS INEXHAUSTIBLE. EACH NEW WITNESS INITIATES LABOUR. A HUNGRY GERM OF THE TEXT IS UNWINDING IN THE HEADS OF THOSE WHO ARE WITNESSING. THAT NAUGHTY BODY I AM TALKING ABOUT IS TENDING TO SHOW ITSELF IN ITS NAKEDNESS - NEARLY VULGAR, AS VULGAR AS AN APPEARANCE MAY BE WITHOUT A MASQUE AND A ROBE, A BRUTISHLY EGOISTIC BEING WHO DOES NOT SEE ANY INTEREST OUTSIDE ITSELF. ITS TISSUES AND ORGANS, ITS PUNCTUATION AND CONSTELLATION OF NOTIONS THAT NOBODY (NOT EVEN A LOVER) CAN INTERPRET, BUT ONLY READ: READ IT COLDLY, PRECISELY, WITH LUST THAT WISHES TO PRONOUNCE, AND NOT TO EXPLAIN. THAT SHAMELESS BODY IS LOOKING FOR A CHANCE TO EXPOSE ITSELF AS IT ACTUALLY IS.

THE MEETING PLACE, WHERE MONGERING OF THE THEATRE. THE STAGE SHOWS A BODY DRESSED, MANNERED, BEARABLE, READY FOR CONSUMPTION. CIVILIAN LOVEMAKING IN SHY DARKNESS.

THAT BODY, ONE AND UNREPEATABLE, CONNECTED TO THE REALITY OF THOSE WHO ARE TALKING AND THOSE WHO ARE SILENT BY THE GENETIC CODE ALONE, IS NOW, AGAIN AND UNNECESSARILY, BEING ANALYSED AND SUBMERGED BY THE EXPERIENCE OF THE ACTOR, OF THE DIRECTOR, IN ANY CASE BY ANOTHER IDEA - THE ONE THAT REFUTES THE DIMENSION OF GOD AND GIVES IT RIGID MEANINGS BASED ON THE PREMISE THAT THE SO-CALLED TRANSLATION INTO THEATRE LANGUAGE (THE PHANTOM PRESUPPOSITION OF ALWAYS DISPUTABLE CONSEQUENCES) IS NOT MERELY A CHANGE OF MEDIA, BUT ALSO AN IDENTITY CHANGE. THAT OTHER IDEA IS PUSHING IT INTO THE SPOTLIGHT LIKE AN ADOPTED CHILD - THE PRODUCT OF A TWO-DIMENSIONAL WORLD OF A CERTAIN THEATRE CURTAIN. BUT EVEN WHEN TREATED LIKE A CHILD, THE TEXT DOES NOT AGREE THAT THE UNCONVINCING STAGE SETTING PIECES SHOULD BE ITS UNASSAILABLE TRUTH. IT REMAINS STUBBORN AND MALADJUSTED, AWARE OF THE FACT THAT IT COULD, IN ITS OWN BODY, CREATE A MUCH NICER, MORE PRECISE AND COMPLETE PICTURE OF ITSELF. IT IS LOSING ITSELF IN ITS STEPMOTHER'S HOME.

DISAPPEARING AS IT IS BEING EATEN BY AN ILLUSION, BY A SUPERFICIAL METAPHOR THAT WOULD LIKE TO BRING IT NEARER TO THE WITNESSES. THE METAPHOR IS LOWERED INTO THE AUDITORIUM AS A SUBSTITUTE FOR DIRECT COMMUNICATION WITH THE BODY AND SPEECH. THE IDENTITY OF THE TEXT, ITS CRUDE EROTIC POTENTIAL, HAS BEEN CONVERTED INTO AN OBJECT, INTO A FORCEFULLY CONDENSED THEME, THAT ONE CAN IDENTIFY WITH, THAT CAN BE ACTED OUT WITH PSYCHOLOGICAL BREAKS AND THE VIRTUOSITY OF GRIMACES. IN ITS ELEMENTARY CORPORALITY IT WOULD BE AN IMMENSE AMOUNT OF WORLDS, BUT IT IS BEING LIMITED TO A SINGLE, CONSTRUCTED AND STIFF INTERPRETATION. ITS WILDFNESS HAS BEEN TAMED BY A NAIVE THOUGHT THAT IT COULD BE EXHAUSTED THROUGH A STAGE FRAME. THIS DARK SCHIZOPHRENIC BOX IN WHICH MOST WOULD LIKE TO BE LUNATICS, BUT LACK THE COURAGE, AWAITING TO BE PUSHED INTO SOME INSTANTANEOUS DEFINITION.

EACH TEXT DESERVES TO BE RECITED BARE, IN ITS MOST OBSCENE POSE, WITHOUT ANY INTERPRETATION MECHANISM, WITH NO CATHEDRAL COUNTERFOUNTS, NO EMOTIONAL WALKING-STICKS AND WITH NO PROMPTING, TO RECEIVE A FRAME WITHOUT A METAPHOR AND A SLICE OF CONFIDENCE IN ONE'S OWN DEMIURGIC POWERS.

THE TEXT DOES NOT IMITATE EVERYDAY LIFE AND DOES NOT COMMUNICATE WITH ITS SPEECH. IT IS NOT PRESENT IN THE STREET NOR IN THE BEDROOM. IT IS NOT AN ILLUSION-ELEMENT THAT INTRODUCES REALITY INTO THE THEATRE. IT IS THE PRESENCE OF THE TEXT THAT MAKES THE THEATRE ARTIFICIAL, BECAUSE ITS BODY IS COMPLETELY INVENTED, CONSTRUCTED IN ORDER TO SURVIVE INDEPENDENTLY OF ACTUALITY. THE TEXT IS A PARALLEL, ANTI-HISTORIC LANGUAGE ENJOYING ITS OWN SOUND LIKE POETRY. "REDUCED TO THE ESSENCE OF ITS ACTIVE PRINCIPLE, PURIFIED FROM IDEALS OF ALL SORTS AND REALISTIC ILLUSION; FROM POSSIBLE AMBIGUITY BETWEEN THE LANGUAGE OF TRUTH AND THE LANGUAGE OF CREATION." 1

THE GREEK CHORUS, FOR EXAMPLE, DOES NOT BELONG TO AN ILLUSION OF REALITY. IT IS NOT A FIGURE AND DOES NOT HAVE ANY FUNCTION THAT WOULD INITIATE OR STOP THE ACTION. IT IS A CHILD OF FORM OPPOSED TO MIMESIS. IT IS A NAMELESS COMMENTATOR - A REALISED BODY OF TEXT IN THE HEXAMETER EXPRESSION, DIRECT, ARTICULATED, CRUEL. THE WITNESSES ACCEPT ITS ABSTRACT APPEARANCE BECAUSE IT IS PRODUCTIVE AND NOT BURDENED WITH IDENTIFYING THE BODY OF THE

TEXT WITH THE BODY OF THE ACTOR. THE TEXT IS FREE, STRIPPED OF CLOTHES, POWERFUL, DISPERSED IN SPACE, PENETRATING AMONG THE ROWS, POSSESSED BY NO ONE BECAUSE OFFERED TO EVERYONE.

THE CRUDE TEXT CREATES A PICTURE OF ITS ENDLESS BODY. HUNDREDS OF PICTURES, THOUSANDS OF THEM, DEPENDING ON THE NUMBER OF WITNESSES. ITS PRODUCTIVITY IS IN ITS EXPRESSION, AND NOT IN THE PRESENTATION OF WHAT IT PROBABLY MEANS. THE EXPRESSION IS DEPRIVED OF EMOTIONS, BECAUSE THEY ARE NOT SURE IN ANY CASE, THE ACTOR MAY GUESS THEM OR NOT, RECOGNISES THEM OR REFUSES TO DO SO. HE IS IN ANY CASE TRYING TO MAKE THE MEANING OF THE TEXT PRIVATE BUT FORGETTING THAT ONLY BY KNOWING ITS FORM, THE SHAPE OF ITS BODY, CAN HE COMPLETELY EXPOSE THE REAL FEELINGS AND THOUGHTS OF THAT ORGANISM, SEEMING SO CRUEL AND SELFISH AT FIRST GLANCE. ONLY BY MODESTY IS HE ABLE TO FLY OVER ITS LANDSCAPES. THE BODY OF THE TEXT CANNOT BEAR LIES LIKE THOSE BY MEANS OF WHICH THE ACTOR AND HIS ROLE GRADUALLY BECOME ONE AND THE SAME. NOT WISHING TO BE CONSUMED, LIVED THROUGH AND WOVEN INTO SOMEONE ELSE'S STAGE EXISTENCE, THE FEAR OF A MONOLOGUE IS A WEAKNESS IN AN ACTOR (AND OTHER THEATRE INTERPRETERS): TO BE SUBMITTED TO NAKEDNESS, IT IS A LACK OF FAITH INTO THE ENERGY OF A BODY THAT IS NOT BEING PRESENTED, BUT EXPRESSED. IT IS A PREJUDICE THAT THE EVENT IS IN THE VISUAL, SPECTACULAR QUALITY. IN THE ENTERTAINING QUALITY OF GESTURES AND SIGNS, IT IS A BELIEF THAT THE TEXT CANNOT BE JUST A TEXT, THAT IT IS INSUFFICIENT IN ITSELF AND SOMETHING ELSE ALWAYS HAS TO BE ANNEXED A FOOT-NOTE, AN ACCENT, A PIECE OF SCENERY, AN ALLEGORY, SOME DRAMA CANON... SOMETHING THAT WOULD KEEP IT IN THE TEETH OF THE AUDIENCE. THE CONSEQUENCES? INSTEAD OF BEING RECITED, IT IS BEING ACTED DOOMED TO MODIFICATION IN ADVANCE.

NOTHING EXISTS OUTSIDE THE TEXT, NOTHING THAT COULD BE WRITTEN INTO IT, NOTHING THAT WOULD NEED EXPLANATION, AND NOTHING THAT SHOULD BE SUBMITTED TO IT. IT DOES NOT DEPEND ON ANALYSES AND READINGS, SINCE IT REJECTS THE FRAMES OF METAPHORIC EXPRESSION. THE ONLY THING IT DEMANDS IS A SOUND DEPRIVED OF ADDITIONAL VOICES THAT ARE EXPLAINING, FEELING OR LIVING CONTEMPORANEOUSLY WITH SPEECH. IT ASKS NOT TO BE CHEWED BY SOME SELFISH MASQUE OR FURIOUS PATHETIC EMOTION. THE TEXT DOES NOT WISH TO BE A PLATFORM FOR THE PRESENTATION OF A SPEAKER, BUT COMPARABLY WITHIN THE REACH OF EVERYONE - EVENLY DISTRIBUTED AMONG THE WITNESSES. IN THE

NAME OF EQUALITY, IT WOULD LIKE TO WALK ON THE STAGE NAKED, SPOKEN OUT. SPEAKING OUT IS AN ACT OF VIOLENCE ENGAGING THE WHOLE BODY OF THE SPEAKER, HE IS DEPRIVED OF ALL PRIVILEGE, OF ALL PSYCHOLOGICAL GENRE AND TYPE MODELS OF PRESENTATION, THE STRUGGLE BETWEEN HIM AND THE TEXT IS THE STRUGGLE WITHOUT SUPERFICIAL MASQUES. IT IS A CONTEST BETWEEN TWO ENERGETICALLY EQUALLY PRESENT BODIES, NONE OF WHICH IS ABLE TO SWALLOW OR TAME THE OTHER. THERE ARE NO INTERVALS NOR PSYCHOLOGICAL ACCENTS ONLY THE RAPID-FIRE, OFFENSIVE FLOW OF SENTENCES. A DISSONANCE BURNING IN THE PUNCTUATION. IN CHIEF'S PRODUCTION OF IN THE SOLITUDE OF COTTON FIELDS, TWO SPEAKERS ARE OPPOSING EACH OTHER THROUGH FIGHTING, SEDUCING, THREADING ON EACH OTHER BY MEANS OF SPEECH. THE SPEECH IS PHYSICAL, EROTIC, CONNECTED TO SPITTLE, STOMACH AND MUSCLE. A CONTINUATION. RAPID SPEECH MANIFESTS THE PHYSICAL ENJOYMENT OF FULFILMENT BY THE TEXT THAT IS SHAKING, PERMEATING AND DRIVING OUT THE INVENTED ROMANTICISM. LET US REMEMBER KOLTES: "THE BREAK OCCURS IN THE SUPERIOR RELATION OF THE VERBAL TO THE PHYSICALLY PRESENT, IN THE AGGRESSIVE BODY OF THE TEXT CARRYING THE BODY OF THE ACTOR - THE LONELY SPEAKER REFLECTS THE PANIC IN HIS OWN MONOLOGUE, THE WORD KILLING THE POSSIBILITY OF ILLUSION BY MEANS OF ITS ARTIFICIAL SHAPE. PARADOXICALLY, THE MAKING OF ITS PUNCTUATION BECOMES THE PROOF OF THEATRICALITY - PURE ACTION IN AN UNDISPUTED CONFLICT." IT IS POSSIBLE TO PRODUCE KOLTES ONLY WITH DEEP HUMBLINESS BEFORE THE BEAUTY OF THE TEXT AND AN AWARENESS OF THE FACT THAT THE AUTHOR HAS DENIED THE POSSIBILITY OF CONVEYING TO THE AUDIENCE ALL THE MULTI-LAYERED MEANINGS OF WORDS IN THE MOMENT OF PERFORMANCE. THE AUDIENCE OUGHT TO BE ATTACKED BY CRUDE REPLICAS: BY SHOOTING SENSED CONSTRUCTS WHOSE INTERCHANGE, QUICK AS LIGHTNING ALMOST CAUSES PAIN, THE ACTOR IS JUST A SECOND IN ADVANCE OF THOSE LISTENING TO HIM AND FALLS INTO A PASSIONATE TRANCE OF THE VARYING WORD RHYTHM, ONLY RETROACTIVELY RECOGNISING MEANINGS

IN WHAT SOUNDED LIKE THE FORCING DIRECTNESS OF POETRY. 2
IT IS IMPOSSIBLE TO TAME THE TEXT. IT IS A SOUND AND A THOUGHT AND A PICTURE. IT REFUSES OBEDIENCE TO THE PARAMETERS OF A SINGLE STAGE PRESENTATION. IT IS SO PERMEATED THAT IT NEED NOT BE INTERPRETED - IT NEEDS AN INSTRUMENT, NOT EMOTION. EMOTIONS ARE CONSEQUENCES.

studio imitacija života
darko friz, željko sedanović
1989.

125 stranica

the imitation of life studio
darko friz, željko sedanović
1989

125 page

interviewe vodeno u gluhoj komori

The interview conducted in a soundproof chamber

BEFORE

BEFORE

MF + ZS: Najbolje volim u ovom poslu to što drugi
ado rade za nas.

MF + ZS: What I like best about this job is that other
people are willing to work for us.

AFTER

AFTER

ZS + MF: Najbolje volim u ovom poslu to što drugi
ado rade za nas.

ZS + MF: What I like best about this job is that other
people are willing to work for us.

ZS: Sigurno. Puno je bolje kada ti napušu što oš
eči.

ZS: Sure. It's much better when you have the script.
MF: I dislike talking off the top of my head too. Having

MF: Ni ja ne volim kada moram govoriti napamet.
Jošvolino je veći to što moram živeti napamet.

MF: I dislike talking off the top of my head too. Having
to live off the top of your head is more than enough.

ZS: Ovakvo možemo razgovarati i u gluhoj komori
nakada nećemo biti "neishvaćeni" & lično
izvađeni, ubijani. Korakno možemo nešto
biti, govoriti drugo, a raditi treće.

ZS: We can talk like this in a soundproof chamber and
we will never be "misunderstood" or misinterpreted,
you know. We can finally think one thing, say another,
and do something completely different.

NEXT YEAR IN
MANHATTAN

NEXT YEAR IN
MANHATTAN

ZS: Dr. Beuys.

ZS: Dr. Beuys.

MF: Zašto si to rekao?

MF: Why did you say that?

ZS: Da idemo dalje.

ZS: To get it on.

(PAUZA)
(SMIJEH)
(KUKANJE NA VRAZU)

(PAUZA)
(LAUGHTER)
(KNOCK AT THE DOOR)

ZS: Ti ides?

ZS: You're going?

MF: A si me?

MF: Aren't you?

ZS: Ja sam već otišao.

ZS: I've already stayed.

video - TV snim, 1989.

video - TV snim, 1989.

režija: Studio Imitacija života i Dalibor Martinis
ekst: Duša Oršić, go. predsjednik SIZ
scenografija: Tihomir Milosavljević, prema plakatu
Janka Prizma SIZ "Bijeli sum kao da..."
muzika: Darko Friz - SIZ
produkcija zvuka: Ivica Družak
produkcija i postprodukcija: HRT, Radar, 1989.

Directed by: The Imitation of Life Studio and Dalibor Martinis
Text by: Duša Oršić, based on the IOLS
Stage design by: Tihomir Milosavljević, based on the poster
by Darko Friz: IOLS "White noise as if..."
sound: Darko Friz: IOLS
sound production: Ivica Družak
production and postproduction: HRT, Radar, 1989.



3 x moscow intershadow	3 x moscow intershadow
darko fritz	darko fritz
1992.	1992.
126 stranica	126 page

U projektu **3 X MOSCOW INTERSHADOW** istraživao sam odnose objekta i sjene, a to znači originala i reprodukcije i to na tri razine: na razini žvaga, autentičnog postava, na razini tađe učišćenog nekakim drugom umjetniškom te reprodukcijom, na razini same reprodukcije, tj. sjene i njenog omasovljavanja.

INTEREXPOSED EDITION je fotografski triptih, ali fotografije su napravljene bez upotrebe fotografske kamere. Fotonegativ je izrađen kombinacijom digitalne i grafičke tehnike nakon čega je korišten klasični proces razvijanja na fotografski papir. Tekstualni dio rada, tipografski izveden u stilu logotipa časopisa "Flash Art", sadrži omekte o tome koje svjetlo treba upotrijebiti pri korištenju određenog filma: kad seimanga pri dnevnom svjetlu - "daylight" i umjetnom osvjetljenju - "sunken". Rad je izveden 1991.

U keramičkom radu **HYPE** repetitivni tekst "Hypnotised you can fly" ispisan je tipografijom Custom and Nasturuki japanskog dizajnera Hirokuni Yoneda. U procesu stvaranja rade tipografske slike udubljena je u spoju keramičku stijenku i ispuštena bijelom keramičkom glazurom. Potom je taj "biskvit" posušen dok se nije pojavila prva pukotina, što se dogodilo pri prvom preokretu.

DANI

U mom moskovskom stanu realizirao sam instalaciju koja se sastojala od navedena dva rada postavljena na nasuprotna zidova. Prostor izlaza bio je osvjetljen moskovskim bljeskavina različitim svjetlosnim frekvencijama: 5, 10 i 20 Hz. Upotrijebljene frekvencije odgovaraju onima s ljudskom mozga tokom različitih psihičkih stanja: npr. u budnom stanju naš mozak radi u frekvencijskom rasponu od 13 do 30 herca.

U prostoru instalacije izveo sam performance gdje sam oslikom razbijao keramički rad. Između stereoscopes stjecao je i flash fotokamere koji je latijeblo dogajati.

Tokom izvođenja performance reprodukcija je na sukanu ispisivani tekst o tehnološkim procesima rada u keramičkoj tvrtki, završio i fotografskog naravnje (mak, veseli te ušivši zvuk pisk-va mikrofonom osuvene keramičke ploče.

DANI

Rad **INTEREXPOSED EDITION SHADOW** nastao je realizacijom naučitelja koju sam zadio moskovskom konceptualnom umjetniku Andiju Ter Daganaru; nastanak rad Interposed Edition s kop, na zidu galerije, u razliku 1:1. Izvedeni rad video sari jani putu na stvaranju oboje na koje sam zakačio pala sata. Svjetlo u galerijskom prostoru bilo je prirodno.

DANI

Isto tipografska slika kao na keramičkom radu Hype reproducirana je na tapetama. Tapete su napravljene u Rusiji. U prostoru instalacije **HYPE SHADOW** također se izdohene kretanja, ostaci keramičkog rada.

Projekt je ostvaren u sklopu Apt Art projekta u Moskvi travnja 1992. i izveden u tri dana za radom u različitim prostorima. U svakom prostoru je korišteno različito osvjetljenje: fluorescentni prvi dan u prostoru instalacije i za vrijeme performance, dnevno osvjetljenje za "Interposed Edition Shadow", te napokon ultra-ubacista svjetlo posljednji dan u drugom galerijskom prostoru gdje je izvedena instalacija "Hype Shadow".

Nakon ovog projekta napravio sam na temu sjene i objekta rad serijom druge vrste - umjetničku knjigu Transmatex. Knjiga je arisnuta u pet primjeraka i poklonjena dragim osobama. Rad je napravljen nezavršenim oslikajem Nikole Tesle, glaserin na Long Islandu 1901., a demonstriran 1917. inicijativom američke vlade povodom Prvog svjetskog rata. Na 147 stranica knjige tehnički fotokopije mudrara su dva motiva: reprodukcije fotografije gotove konstrukcije i reprodukcija crteža tog objekta kako je trebao izgledati po dovršetku.



The project **3 X MOSCOW INTERSHADOW** explores the relationship between the object and the shadow, i.e. the original and the reproduction, on three levels: on the level of the living, authentic exhibit; on the level of the work executed by another artist's hand, and finally, on the level of the reproduction itself, i.e. the shadow and its proliferation.

INTERPOSED EDITION is a photo triptych, but the photographs have been made without the use of camera. The negative prints were made by a combination of digital and graphic techniques, the classic development process being then used to make positive prints. The textual part of the work, its type imitating the 'Flash Art' magazine logo, contains instructions for the lighting to be used with various films: 'daylight' for daylight shots and 'sunscreen' for the artificially lit ones. The work was executed in 1991.

In the ceramic work **HYPE**, the repetitive text 'hybridised - you can fly' is written using the Custom and Network type created by the Japanese designer Hiroshi Yasuda. The typographic image is pressed onto the fresh ceramic mixture and filled with white glass. This 'basalt' was then baked until the first crack showed, which happened during the fourth baking.

DAY 1

In my Moscow apartment I have made an installation consisting of the above two works placed on the facing walls. The installation space was lit by threefold flashes of different frequencies: 5, 10 and 20 Hz. The frequencies used correspond to those of the human brain in various psychic states; e.g. in the waking state our brain works in the frequency range of 13 to 30 Hz. In the installation space I did a performance, smashing the ceramics with a hammer. Apart from the stroboscope, a camera documenting the event was also flashing. The recorded Russian text explaining the technological processes used in ceramics (fire, earth) and in photography (air, water) was being reproduced, interlocking with the live sound of a pick-up microphone placed on a ceramic plate.

DAY 2

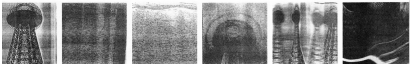
The work **INTERPOSED EDITION SHADOW** was executed at my request by the Moscow conceptual artist Avdy'ya Gagarin: the work Interposed Edition painted on the gallery wall in colour, on the 1:1 scale. I first saw the work at the opening, for which I was half an hour late. The light in the gallery was natural.

DAY 3

HYPE SHADOW - the typographic image used for the Hype work was reproduced on wallpaper. The wallpaper was made in Russia. In the installation space the strands of the ceramic work were also exhibited.

The project was realised as a part of the Apt Art project in Moscow, in April 1992 and performed over three days on various locations. For each space a different light was used: flashes on Day one in the installation space and during the performance, daylight for 'Interposed Edition Shadow', and finally ultra-violet light on the last day in a different gallery for the 'Hype Shadow' installation.

After this project, I made a completely different kind of work on the subject of shadow and object - the art book *Transmitter*. Five copies of the book were printed and given as gifts to dear persons. The work was inspired by Nikola Tesla's unfinished transmitter, built on Long Island in 1901, and dismantled in 1917 at the initiative of the American government because of the First World War. Two motives are mutated across 147 pages of the book using photocopying techniques: the reproduction of the photograph of the finished construction and the reproduction of the drawing of the same object as it should have been when finished.



out of memory

darko fritz

1969,

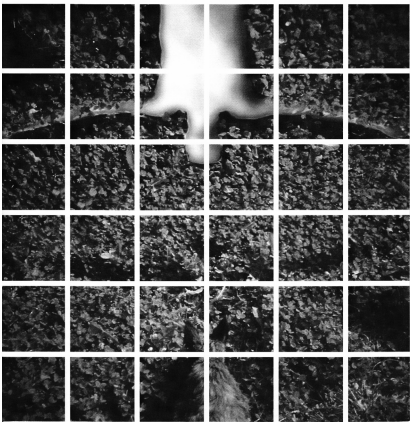
128 serenica

out of memory

darko fritz

1969

128 page



time+money+time+

darko fritz

2000/01.

129 stranica

time+money+time+

darko fritz

2000/01

129 page

Tramvajna slika ostvarena na otvaranju izložbe "Što, tko i za koga" povodom 153. godišnjice izdavanja Komunističkog manifesta, 16. 06. 2006. u Zagrebu

concept: Darko Fritz
sound: Ivan Marušić Kif
foto dokumentacija: Boris Cvjetković

video i-stilist: Darko Fritz

programiranje: Vedran Gulić
sound: Ivan Marušić Kif

<http://members.ams.chello.nl/fritz/projects/timetime.html>

mapa grafike: izdavač Horstky (Aspirer Brane Horvat), Zagreb

The tramway action realised for the opening of the exhibition "What, Who and for Whom" on the 153rd anniversary of the Communist Manifesto, 16. 06. 2006. Zagreb.

concept: Darko Fritz
sound: Ivan Marušić Kif
photo documentation: Boris Cvjetković

video i-stilist: Darko Fritz

programming: Vedran Gulić
sound: Ivan Marušić Kif

<http://members.ams.chello.nl/fritz/projects/timetime.html>

portfolio publisher Horstky (Aspirer Brane Horvat), Zagreb





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